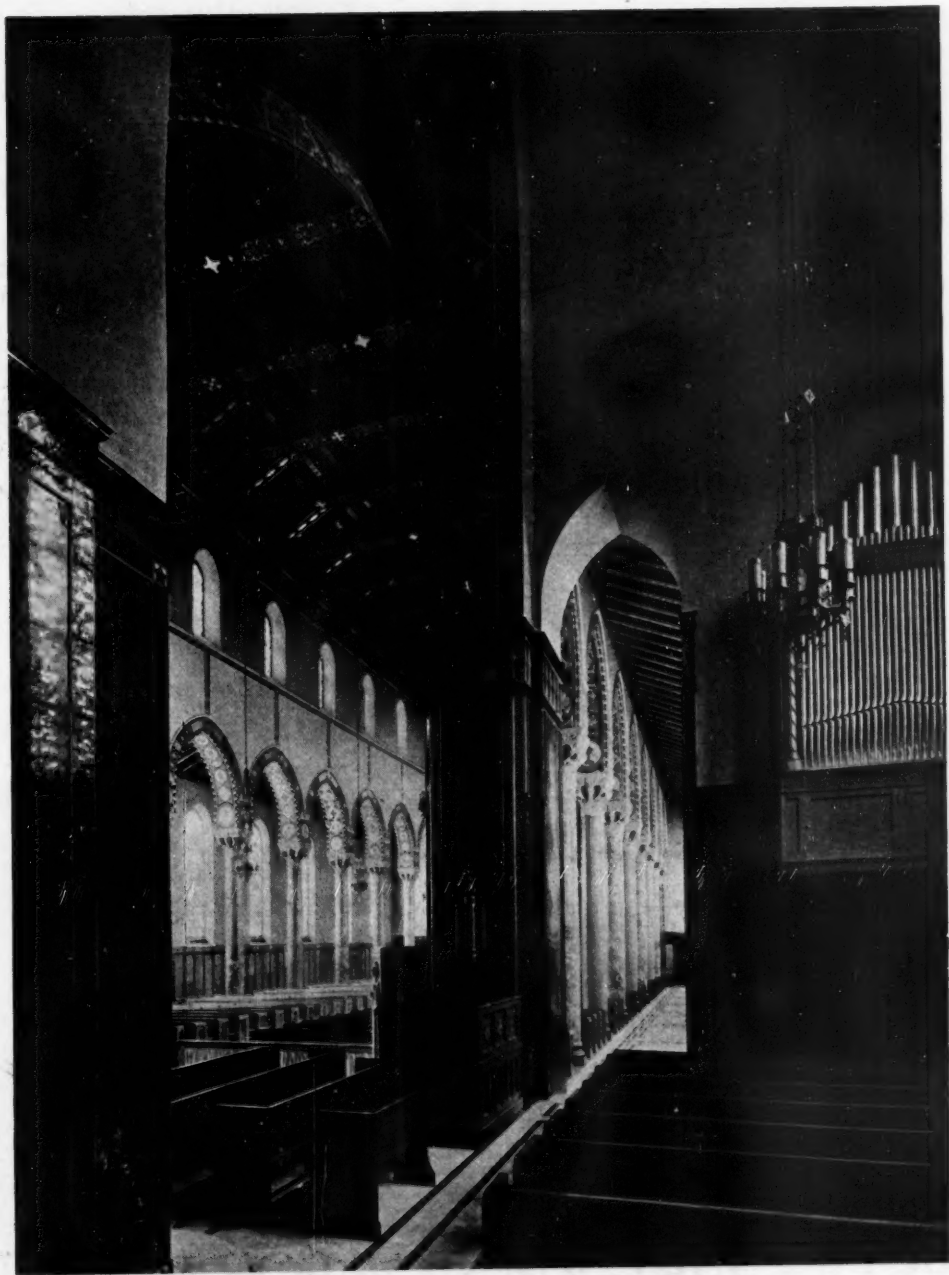


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NOVEMBER 1935
Vol. 18 No. 11

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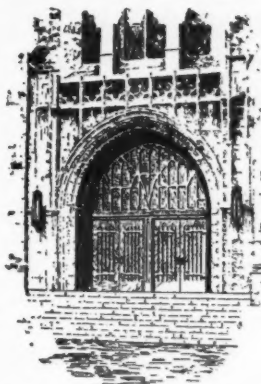
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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

NOTE: These reviews attempt neither to praise nor to condemn, but merely to list and adequately define current publications of interest to organists. The compiler does not attempt to say something pleasing to every composer mentioned, but voices enthusiasm only when the individual style of any particular composition happens to accord with, and therefore please, his own individual taste. To do more would either make the reviewer false to his own conscience or expect all composers to measure up (or down) to but one man's taste; neither course would be a service to T.A.O. readers. With few exceptions, the publishers themselves so lack confidence in the quality of output that they make no effort to even announce the published titles. When a composition gives promise of interesting you, secure a copy for inspection. The music you present to your public is the sole basis of your salary-earning capacity.

ORGAN: Bach, ar. J. W. Bleeker: *Arioso* in G, from the Violin Concerto Gm, 3p. e. (Gray, 75c).

H. A. CHAMBERS: 6 *Easy Melodious Pieces*, 10p. (Novello-Gray, 75c).

Clifford HARKER: 2 *Idyls*, 6p. e. (Novello-Gray, 75c). Two sets of them, two pieces in each.

Philip G. KRECKEL: Before me are the manuscripts of a set of ten 'Spiritual Vases' which constitute the third book of superior organ music issued by J. Fischer & Bro. from this composer; it's Fischer No. 7000. And personally I'm almost willing to bet seven thousand against one that this is going to prove better than either of the former two volumes, or perhaps better than both combined. There are a clarity, joyfulness, sincerity, a spirituality about these pieces, all of them, that cannot fail to be felt. They are neither easy nor difficult; the Composer has kept the parts clean and decisive; everything means something; the themes are such as will make the music as familiar-sounding in a Methodist church as in one where Gregorian is the rule. Somebody in the J. Fischer & Bro. organization has a conscience in that business of reading and accepting manuscripts for publication over the J. F. & B. signature. Here is something T.A.O. advises every reader to get.—T.S.B.

ANTHEMS: Edward Shippen BARNES: "*Put on therefore as God's elect*," 4p. c. s. md. (Gray, 12c). Some sharp dissonances and unusual harmonies; needs a fine choir.

George DYSON: "*Lauds*," 6p. c. md. (Novello-Gray, 25c). An interesting piece of work with a real individuality to it.

Clara Edwards, ar. K. Downing: "*A Prayer*," 5p. cq. ve. (Schirmer, 12c). Rather in hymn style.

Clara Edwards, ar. K. Downing: "*When I behold*," 6p. cq. e. (Schirmer, 12c). Tuneful and rhythmic; sure to appeal to many.

Christian Gregor, ar. R. Bitgood: "*Hosanna*," 6p. c. e. (Gray, 15c). For combined adult and junior choirs, and an anthem that every such organization should have. Musical, antiphonally effective; only 12 words in the whole text—and that looks like its only weakness.

J. HAYDN: "*As waves of a storm-swept ocean*," 15p. c. me. (Gray, 20c). All the dramatics and fireworks one could wish; they'll like it.

Porter HEAPS: "*A thanksgiving for all created things*," 18p. c. md. (Gray, 25). The anthem to which the Guild awarded the recent Gray prize. Dissonances enough for all who like them; real organ accompaniment

very well planned; the reviewer would not want the task of having to hear the average choir try to do an anthem like this. However, the Guild selected it and no doubt many loyal Guildians have already added it to their libraries.

Hugh McAMIS: "*O Lord support us all the day long*," 4p. cq. t. e. (Schirmer, 12c). Heaven be praised that even in 1935 there are still composers left who can write music because they like music. If you're tired of sham and pretense and want a little bit of genuine music some weary Sunday, have this ready. How refreshing for a reviewer to find a little piece of just plain honestly beautiful music.

Edna Cogswell OTIS: "*10 Responses*," 3p. cq. e. (Gray, 12c).

Alfred WHITEHEAD: "*O Merciful God*," 3p. c. e. (C. Fischer, 12c).

ar. A. Whitehead: "*Our Jesus hath a garden*," 8p. c. e. (Gray, 15c). Dutch carol with much real charm about it; a fine number.

Healy WILLAN: "*Benedictus es Domine*," Ef, 6p. c. e. (Gray, 15c).

From our valued subscriber, Stefano FERRO, organist of the Basilica of the Immaculate Conception, Genoa, we have the following church compositions, Latin texts only: "*Ave Rex noster*," 6p. e. For double-chorus, effective, musical, churchly. "*O beata Virgo Maria*," 3p. Tenor solo, smooth-flowing, effective. "*Elegi et sanctificavi locum istum*," for two tenors or two sopranos, organ accompaniment; the most interesting of all com-

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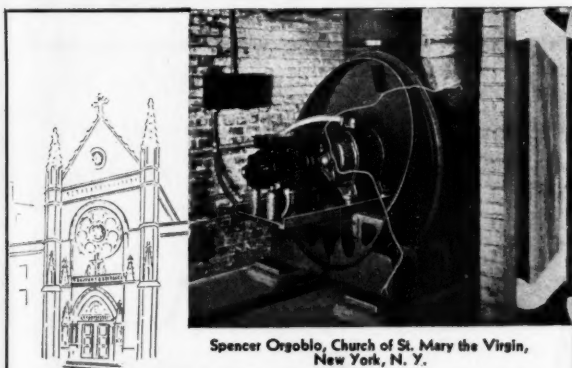
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ANTH. MEN'S VOICES: Will C. Macfarlane: "*Open our eyes*," 11p. me. (Schirmer, 15c).

Carl F. Mueller: "*Lo God is here*," 6p. cu. me. (Schirmer, 12c).

Francis W. SNOW: "*Into the woods my Master went*," 6p. cu. me. (Homeyer, 15c).

ANTH.: WOMEN'S VOICES: Stainer, ar. B. Treharne: "*God so loved the world*," 3-p. 4p. (Schirmer, 10c).

Sullivan, ar. H. A. Chambers: "*The long day closes*," 6p. 3-p. e. (Novello-Gray, 12c). The old favorite.

ADVENT

Cuthbert HARRIS: "*Hosanna blessed is He*," 10p. c. t. e. (Schmidt, 15c). In 6-8 rhythm, simple, tuneful, rhythmic; the average volunteer chorus will like it.

THANKSGIVING

Francis W. SNOW: "*Come labor on*," 6p. cu. me. (Schmidt, 15c).

ar. A. Whitehead: "*In songs of rejoicing*," 7p. cu. me. (Schmidt, 12c). On a tune by Freylinghausen.

Christmas Music

BACH, ed. Dr. Dickinson: "*Glory to God in the Highest*," 5p. c. me. (Gray, 15c). Originally in the "*Magnificat*" but later omitted so that the "*Magnificat*" could be sung on other than the Christmas festivals.

Parker Bailey: "*O Bethlehem beloved*," 3p. 3-p. (s-a-b.) e. (Gray, 12c).

Charles O. BANKS: "*Angels from the realms of glory*," 6p. cu. me. (Gray, 15c).

Roberta BITGOOD: "*Rosa Mystica*," 3p. cu. e. (Gray, 12c).

Russell BROUGHTON: "*While shepherds watched*," 6p. c. t. me. (Gray, 15c).

L. CAMILIERI: "*A Ballad of Christmas Eve*," 11p. c. e. (Gray, 15c). Tuneful, 6-8 rhythm; volunteer choruses will like it.

William Y. WEBBE: "*Christmas folksong*," 5p. cu. me. (Gray, 15c).

ar. A. Whitehead: "*Flemish Christmas cradle-song*," 5p. cu. me. (C. Fischer, 15c). Some good ideas in it, and some common ones—like the consecutive-fifths in the bass. An old Flemish carol.

ar. A. Whitehead: "*Good Christian men rejoice*," 7p. c. me. (C. Fischer, 15c). Good ideas in this too, which its publishers should tell you about; looks interesting.

ar. Theophil Wendt: "*I saw a fair maiden*," 10p. c. s. me. (Gray, 15c). From the 15th century, rather appealing; published also for women's chorus.

ar. A. Whitehead: "*Whither shepherds haste ye now*," 3p. cu. e. (Schmidt, 10c). 18th century.

Stuart YOUNG: "*Good-will to men*," 6p. c. me. (Gray, 15c). Rhythm is 6-8.

UNISON: Roberta BITGOOD: "*Christmas Candle*," 2p. (Gray, 12c). For junior choirs.

Hermon WHEATON: "*Christmas Folksong*," 4p. e. (Gray, 12c). For junior choir, or unison women's voices, against an accompaniment written for two instruments, preferably organ and piano—with the parts perhaps needing some switching from one instrument to the other. A clever piece of work, though, and you'd better investigate it. Wonder why the composer did not really write one part for piano, the other for organ? Obviously, music that sounds equally well on either a piano or an organ,

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is neither true piano music nor true organ music. This piece is interesting none the less.

SOLO: Cyr de BRANT: "*Silent Earth*," 4p. e. h. (Gray, 50c). English and Latin texts.

Grace French TOOKE: "*O little town of Bethlehem*," 5p. h. e. (Gray, 50c).

WOMEN'S VOICES: Claude L. FICHTHORN: "*Sleep holy Babe*," 3-p. 3p. e. (Gray, 12c). At last, another piece of real Christmas music; simple, beautiful. Music of this character—and it does have character—can't be ground out by the mile.

W. A. GOLDSWORTHY: "*Twelve days of Christmas*," 8p. 3-p. e. (Gray, 15c). Something unusual and especially suited to Christmas pageants and similar programs; one solo voice sings a phrase, answered by the chorus; a second solo voice does likewise, etc. till twelve have sung. If your minister is still living in the 1890's he won't like this because the text wasn't taken from the book of Psalms.

ar. B. Treharne: "*Carol of Russian children*," 3p. 3-p. e. (Schirmer, 10c).



BEETHOVEN SYMPHONIES IN SCORE

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9x12. 283p. (Harcourt, Brace & Co., \$3.00 paper-bound, \$5.00 cloth-bound). Every professional organist, and every amateur who takes himself seriously, should get this book. The fact that the nine Beethoven symphonies hold such a unique position in the realm of orchestral literature is not the main reason. The unprecedented value of this book comes from the devices Mr. Wier has originated for presenting the complete conductor's score in such manner that it becomes the best way in the world to begin the study of that engrossing and profitable subject of orchestration. We should take a whole page to review this book, but cannot; we shall hasten through its chief points.

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Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

... JANUARY ...

1. Dr. Roland Diggle born, London, Eng.
1. Giuseppe Ferrata born, Gradoli, Italy, 1886.
3. Jacques Lemmens born, Belgium, 1803.
4. Pergolesi born, Jesi, Papal States, 1710.
6. Epiphany (visit of Magi to Bethlehem).
8. Lowell Mason born, Medfield, Mass., 1792.
10. Benjamin Godard died, 1895.
12. First Sunday after Epiphany.
14. Albert Schweitzer born, Alsace, 1875.
16. Widor became organist of St. Sulpice, 1870.
18. John Hyatt Brewer born, Brooklyn, 1856.
18. R. Huntington Woodman born, Brooklyn, N. Y.
19. George W. Andrews born, Wayne, Ohio, 1861.
20. Theodore Salome born, Paris, 1834.
22. J. B. Dykes died, 1876.
23. MacDowell died, 1908.
23. Ernest H. Sheppard born, Kent, Eng.
24. Frank Howard Warner born, Wilbraham, Mass.
25. Samuel A. Baldwin born, Lake City, Minn.
25. William Faulkes died, Liverpool, 1933.
25. J. M. Maunder died, 1920.
27. Ralph Kinder born, Manchester, Eng.
27. Mozart born, Salzburg, Austria, 1756.
27. Mortimer Wilson died, New York City, 1932.
28. Joseph Barnby died, 1896.
28. Roy Spaulding Stoughton born, Worcester, Mass.
30. Jacques Lemmens died, 1881.
31. Schubert born, Lichtenthal, Vienna, 1797.
31. Wm. R. Voris born, Tucson, Ariz.

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SPECIMAN PAGE

EXPOSITION
Larghetto

2 Flutes
2 Hoboes
2 Clarinets in A
2 Bassoons
2 Horns in E
1 Violins
2 Violas
Bassoon
Violoncelli
2 Contrabasses

PRINCIPAL THEME—PART I

READ THIS EXPLANATION OF THE SYSTEM

The specimen page, naturally greatly reduced in size, printed on the left is the first page of the slow movement in the second of Beethoven's symphonies. You will note that the word "Exposition" is placed at the top of the score over the flute staff; all form divisions such as *Introduction, Exposition, Development, Recapitulation, Coda*, etc., are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the 'cello and double-bass staff, and that a wavy black line indicates the length of this Principal Theme; all themes are indicated as they appear and recur in this way. Now observe the black arrow over the 1st Violin staff. This indicates that the principal melodic line lies in the violin for eight measures; then the arrow shifts to the clarinet staff, indicating that the principal melodic line has moved to the clarinet where it remains for eight measures, then moves back to the 1st Violin staff in the last measure shown on the specimen page. This brief explanation, carefully followed in connection with the specimen page, will make it clear that, merely by observing the arrow in its flight from staff to staff, anyone can readily follow the entire score.

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7. Choral "Dal tuo Celeste"
8. Ancient Mariners' Chant "Ave maris stella"
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Program Printing, Aug. page 320
Publishers' Key, May 1934, page 202
Repertoire and Review, Oct. page 368
Stoplist, May page 206

Organs: Article; Building photo; Console photo;
Digest or detail of stoplist; History of old organ;
Mechanism, pipework, or detail photo; Photo of
case, or auditorium interior; Stoplist.

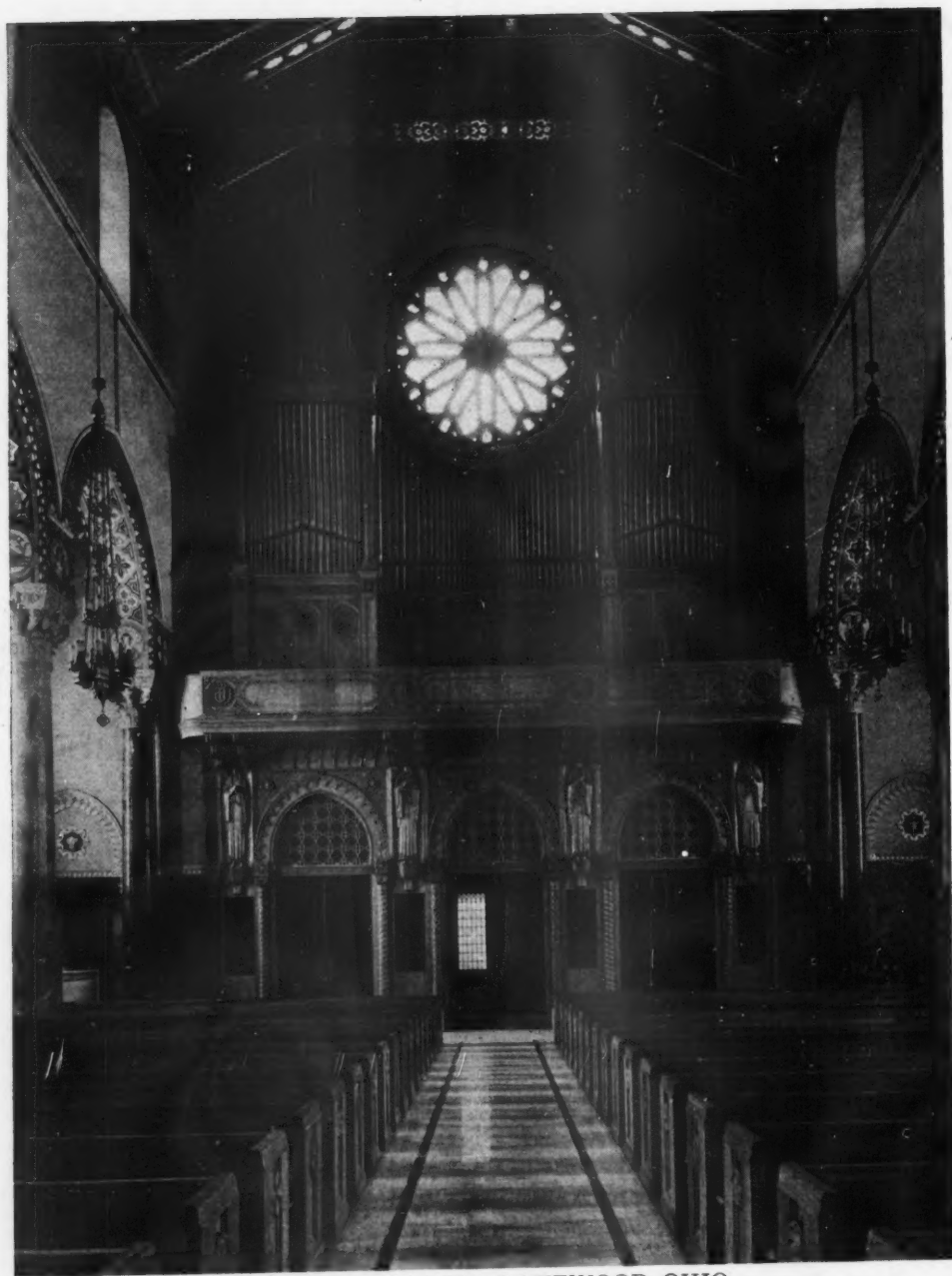
Persons: Article; Biography; Critique; Honors;
Marriage; Nativity; Obituary; Position change;
Review or details of composition; Special programs;
Tour; *Photo.

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ST. JAMES' CHURCH. LAKEWOOD, OHIO

An elaborately-decorated church housing a Wicks organ divided between chancel and rear gallery.
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Vol. 18

NOVEMBER 1935

No. 11

Germany Again: Article 15:

"Surprising Variations and Strange Sounds"

The Consistory at Arnstadt Records its Opinions of Bach's Organ-Playing
Upon His Return from Visiting Buxtehude

By the Hon. EMERSON RICHARDS

SEBASTIAN paused for a few days to renew acquaintances at Hamburg and Lüneburg and then returned to face a wrothful consistory. Curtly summoned, he appeared before the consistory sitting in the Schloss on February 21st, 1706. What happened is best told by quoting the consistory records:

"Bach, the organist of the Neukirche, 'is required to tell where he has been for so long and who gave him leave of absence.' Bach answered that 'he had been to Lübeck intending to learn one or two things connected with his art, and that he had asked permission from the superintendent.' The superintendent replied 'that he had asked permission for four weeks but had stayed abroad four months.' To which Bach replied that 'he hoped the organ meantime would be played by his substitute [probably his cousin Ernst Bach] in a manner that would not occasion complaint.' The consistory said 'that he had been in the habit of making surprising *variationes* in the chorales and interjecting strange sounds so that the congregation was confused. If in the future he wishes to introduce some *tonus peregrinus* he must keep to it and not change to something else, or as he has been doing play *'tonum contrarium*. Also it is very strange that there are no rehearsals because of his not agreeing with the scholars. He is to declare whether he will play part music and chorales with the scholars because a capellmeister cannot be employed, and if he will not do this, to say so at once so that someone else may be appointed who will. To which Bach answered 'if a proper director is appointed he will play.' Thereupon the consistory resolved 'that Bach shall explain his conduct with-

in eight days.' The consistory then proceeded to consider the disorders which had taken place between the scholars and the organist in the Neukirche, and summoned Rambach, the choir prefect. Rambach declared 'that the organist Bach used to play too long preludes but after being notified by the superintendent he went to the opposite extreme and made them too short.' The consistory reproved him for having gone to the wine shop during the sermon the previous Sunday. Rambach replied that 'he was sorry and that he would not do it again, and also that the organist Bach should not have complained of his manner of conducting because Schmidt, not he, had done so.' Thereupon the consistory informed him that he must behave quite differently than he had heretofore done or else his pay would be held up, and also that if he had anything further to say against the organist he should complain to the proper authority."

These minutes are interesting not only for what they tell us directly but for what lies underneath. The matter of overstaying his leave was more an excuse than a reason for the meeting. There was no complaint about the capability of his substitute. The councilors well knew where he had been and very likely they had reason to suspect why he had gone. Sebastian's answer to their inquiry is a masterpiece of evasion. "He had gone to learn one or two things connected with his art." Perhaps rumors of his Lübeck ambitions had filtered back to Arnstadt. Certainly his reply did nothing towards averting their suspicions—nor ours. The councilors were being put in a ridiculous position. They had been bullied into engaging Sebastian in the first place. Only expense, embarrassment and carping criticism had followed. Their domestic contentment had not been eased by the doings or alleged misdoings of their highly paid prima-donna organist. Mayhaps the homely harmonies at-

NOTE: These articles are excerpts from the Author's forthcoming book on Bach; for serial use in these pages certain sections are omitted. In the present article we omit the discussion of detailed instances of Buxtehude's influence on Bach.—Ed.

*The meaning of the consistory's charge is that Bach modulated into remote keys and introduced unusual harmonizations of the hymntunes.

tendant upon the gusty absorption of the evening meal had been rudely interrupted by a staccato syncopation on the theme B-A-C-H. And now to this domestic clamor was added the sudden realization that their prized exhibit held them in little regard. If he was actually planning to leave them their own dignity demanded that they anticipate his actions by discharging him.

Therefore they raked up old grievances. He would not train the choir. They knew only too well that he could not. Dissension in the faculty of the school had completely destroyed discipline. The scholars were entirely out of hand. We have already quoted the consistory's own pessimistic words on the subject written less than a month later. And at this very moment they were chastising one of the choir leaders for drinking during the service.

Standing in the Bonifaciuskirche we can reconstruct that February Sunday morning. A group of contemptuous youths clattering noisily down two flights of stairs and trooping gaily across the platz, in full view of the chilled and thirsty occupants of the side aisle pews. No doubt the indignant rector's sermon flamed with ecclesiastical heat that spread a welcome warmth in the unheated church. Perhaps a few of the less devout stared enviously, during that hour-long sermon, towards the cozy inn wherein the choirboys were enjoying the comforts of the flesh and the inspiration of the spirit. Timing the ending of the sermon to a nicety, the boisterous revellers returned to sing the closing hymns in that kind of close harmony invariably produced by the combination of alcohol and the Teutonic temperament.

No wonder the councilors stormed and threatened while Bach mildly suggested a choirmaster as a remedy, when what he really needed was a squad of Marines. But, what was more intolerable was the action of the consistory in inviting these young hooligans to tattle-tale upon the organist. That they could bring no graver charge than that his improvisations were too long or too short speaks well for the ability of the young organist. That he played somewhat over the heads of the congregation is not an indictment of his artistry. The panicky councilors were looking for any kind of a grievance, even if they had to invent one. They knew that they were on unsubstantial ground when they brought up the matter of the choir-training. Bach on his part knew that he had them at a disadvantage. His contract of employment was quite specific. It provided that he should "attend (on Sundays and Feast Days) at the organ and perform thereon." His only other contractual obligation was to keep the organ in repair and report defects as they appeared. The Gymnasium trained the choir for the Oberkirche and should have trained his. Bach was under no obligation either morally or legally to assume the training of his choir, and the consistory were not within their rights in reproaching him for a failure to do so. So that the charge that the trouble at Arnstadt resulted from Bach's constitutional inability to get along

with his associates is not substantiated.

The complaint about his style of accompanying the hymns brings us back again to the subject of Buxtehude. Apparently Bach had forgotten that he was in Arnstadt rather than Lübeck, which confirms the belief that he may have played some of the services at the Marienkirche. It is at least cumulative evidence of the influence that Buxtehude had upon Bach. We may pause for a moment and consider the influence of Dietrich Buxtehude upon the genius of Bach.

Dietrich Buxtehude was born in Helsingör, Denmark, in 1637. He married the daughter of Franz Tunder, the organist at the Marienkirche, Lübeck, and succeeded him upon his death in 1668. Thus it will be observed that the custom of obtaining the organ post by marriage was already established at the Marienkirche before the incident of Bach and Buxtehude's daughter.

Buxtehude revived the abendmusik on a grand scale and speedily made of it an institution famed throughout central Europe. The abendmusik consisted of five cantatas with connected texts so that they constituted a single song-cycle. While the text of the cantatas was based upon Biblical subjects, the scheme of the performance was more in the nature of a 'sacred' concert. The cantatas were broken up into numbers for the organ and for the orchestra, alone and in concert. The vocal numbers consisted of both solos and choruses accompanied either by the organ or the orchestra, or both. These concerts were given on five Sunday afternoons preceding Christmas. The expense was financed by the municipality. Bound copies of the text, and sometimes of the music, were distributed by Buxtehude among the wealthy citizens, who were expected to make a suitable monetary acknowledgement, thereby increasing the organist's already large salary.

* * *

It is not surprising that Sebastian should have allied himself so closely with the art of Buxtehude. The Norseman was a genius who met the undeserved fate of being completely eclipsed by the great star that was Bach. As the most important of the early German Romantic school, he deserves to be studied and appraised not as an influence but as a fact, a landmark in the art of music, standing at the meeting of the roads which led up the broad highway to the door of the great Cantor.

Of the influence of G. Frescobaldi of Rome, and J. J. Froberger of Halle, little need be said here. Frescobaldi is sometimes erroneously spoken of as the inventor of the fugue, although he can be justly credited with having reduced it to a definite form. Froberger, allied to the central-German school, is of interest only as a predecessor of Bach, whom the latter praised and respected. The work of both men had already been absorbed in the greater talents of Pachelbel and Buxtehude from whom Sebastian received the direct inspiration.

(To be continued)

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Albert Schweitzer

The Man who Gives Organ Recitals and Writes Books to Provide Funds for His Work as African Medical Missionary

By CHARLES N. BOYD, Mus. Doc.



IF ANY ONE thinks that the days of adventure, actuated by high moral emprise, are past and gone, he is recommended to the story of Albert Schweitzer. Few men of modern time have accomplished as much in any one line of human endeavor as he has done in each of several professions; few if any have sacrificed more for the sake of fellow-man. He is today the outstanding example of one who proves his faith by his works.

The great adventure of Schweitzer began on Good Friday afternoon, 1913, when he and Mrs. Schweitzer left their home in Günsbach, Alsace, bound for a mission station at Lambaréné in Equatorial Africa. On arrival they found neither hospital buildings nor other facilities for the work to which they had dedicated themselves, that of medical missionary and nurse. The first building "promoted," to use Schweitzer's typical phraseology, for service as a hospital was a windowless room which had formerly served as a chicken-house. The first step in the promotion was a liberal use of whitewash; a real roof came later.

There was no lack of patients, for soon they began to arrive at the rate of thirty or forty a day. They suffered from malaria, sleeping sickness, leprosy, heart conditions, tropical dysentery; there were also many surgical cases, and a few with mental complaints. In the first nine months Schweitzer had nearly two thousand patients. By this time he had a new hospital building, built of corrugated iron. Though there were only two rooms, each thirteen feet square, with two small side rooms, and mosquito-netting instead of glass in the windows, the building was a grand improvement over its predecessor. The stealing and other deplorable habits of the natives caused untold annoyances; Schweitzer says one had to be turned into a walking bunch of keys. The more capable of the two native hospital assistants was a man who could neither read nor write, but who could speak fair English and French, and knew eight native dialects; an advantage where no less than ten dialects were in constant use. The story of the first years of this hospital is told in Schweitzer's book, *On the Edge of the Primeval Forest* (Macmillan, 1922).

News of the outbreak of the World War reached the mission soon after the occurrence. Its first material effects were to cut off the supply of needed medicines and other importations; even potatoes became so scarce that a present of several dozen was an event, and the missionaries trained themselves to eat monkey flesh, despite their natural prejudices. At once the Schweitzers were interned, as German subjects, but soon freed so that he could carry on his medicine work. However in September, 1917, they were brought to a camp in the Pyrenes, later to St. Rémy, where they were released July 12, 1918, both sadly stricken in health by the long stay in Africa and the sojourn in the camps. Schweitzer himself underwent two serious operations. It appeared that for both physical and financial reasons his beloved work in Africa was at an end, but unexpected improvement in both respects made possible his return to Lambaréné in February, 1924, though the condition of Mrs.

Schweitzer's health would not permit her to leave Europe at that time.

Neglected for seven years, the hospital buildings were sadly dilapidated and the grounds overgrown with grass and brushwood. Again Schweitzer had to enter upon the double duties of building superintendent and physician, spending many precious hours on trips for building and especially roofing materials. Several European assistants came to the hospital for longer or shorter periods; finally a second doctor, whose presence and sense of humor delighted the overworked principal. The roster of resident patients rose to sixty or seventy each day, and provision had to be made for sheltering them.

A much better location for the hospital buildings was secured two miles up the river; the autumn and winter of 1925 were spent in the difficult task of clearing the jungle at the new site, and in the construction of new buildings. These were of corrugated iron, with wooden floors, and as a precaution against high water were set on wooden piles which were charred and placed in position by Schweitzer himself at the cost of many hours, because competent assistance could not be procured.

At last, in January, 1927, the five new buildings were ready for occupancy; a main center for the dispensary and operating room, separate wards for white and black patients, a dwelling, and the store room. The capacity of the new unit was two hundred patients. When the last patient was transferred to the new quarters he said: "For the first time since I came to Africa my patients are housed as human beings should be." Then after three and a half years in a climate which most Europeans can stand for one or two years at best, the missionary reluctantly left what he calls his second home and sailed for Europe. The account of these years is found in Schweitzer's letters published as *The Forest Hospital at Lambaréné* (Henry Holt and Co., 1931).

At the end of 1929 came the third trip to Africa. Mrs. Schweitzer again accompanied her husband, but the climate necessitated her return within a few months. He carried on his work as usual, again adding to the number of buildings, and remained at Lambaréné until 1932. The fourth and most recent visit to the mission began early in 1934.

So far this account reads like that of a medical missionary of unusual organizing ability, with perhaps more than customary interruption in a work which began, for him, at the rather late age of thirty-eight. But this missionary work is only the crowning feature of a life of extraordinary usefulness and variety, and the reader who sees Schweitzer's name in this or that connection, or hears it from the pulpit, where fortunately it is of late frequently mentioned, has seldom the remotest idea of the accomplishments of the man.

His father was an Evangelical clergyman in Upper Alsace. His study was a dull place to the boy, because it was lined with books, and the father was always writing sermons or articles for church papers. Neither did Schweitzer have any enthusiasm for the early years of school. He was given to day-dreaming, and his term reports were discouraging. Certain characteristics began to appear, such as his refusal to wear an overcoat or

good clothes or shoes to school, because other boys could not afford them.

His first impressions of music seem to date from the age of eight, when he was affected by the two-part singing of the upper grades in his school, and the playing of a brass band. Though early given music lessons he made slight progress, and his teacher said: "Albert Schweitzer is my thorn in the flesh." On the pedagogue's assertion that he played without expression the boy played a Mendelssohn Song without Words to prove the contrary, and so won his first promotion to Beethoven and Bach. He was much impressed by his father's Sunday afternoon services for children. In one way his Alsatian birth was fortunate, for he grew up with constant use of both German and French languages.

At eighteen, considerably improved in his attitude as a student, he was entered at the University of Strassburg. Soon he decided to specialize in philosophy, theology, and music, until he was thirty. If by that year (1905) he had done what he hoped, he planned to take a path of immediate service to his fellow-men; the destination to be determined by later events. His organ study had been going on since his fifteenth year with a competent Strassburg musician, Eugen Münch; now Schweitzer began lessons with Widor, when he had opportunities for the trip to Paris. The year 1894 was largely taken for military duty, but the young man found time also to begin his exhaustive studies on the life of Jesus; to study strict counterpoint with a teacher named Jacobsthal; and to play organ accompaniments for Bach concerts in Strassburg. Two years later he was given tickets for a series of Bayreuth performances; by living on two meals a day for a period of some weeks he saved enough money for the incidental expenses of the trip.

By 1898 he came to the end of his theological course. The assigned thesis subject was the various conceptions of the account of the Last Supper. A scholarship enabled him to divide the following year between Paris and Berlin. In Paris he studied philosophy at the Sorbonne, organ with Widor (by this time a close friend), piano with Isidore Philipp and Marie Jaëll. Philosophy was his chief concern in Berlin. Reimann, for whom he deputized, was very friendly, introducing him to many musicians and artists, but the young Alsatian was not favorably impressed by either organ tone or much of the playing in that city. From this period dates the 325-page dissertation on the *Kant Philosophy of Religion*.

Next followed a busy period of over a decade at Strassburg. Schweitzer became curate at the church of St. Nicholas, and among his stated appointments were the Sunday afternoon sermon and three hours a week of instruction for the confirmation classes. Though the salary was only one hundred marks (twenty-five dollars) a month the duties were light: he lived in a University apartment and devoted much of his time to study and writing. Occasional visits were made to Widor, and also to Bayreuth, for by this time the Wagner family was included in the pleasant relationship which seems to follow close upon contact with Schweitzer. Early in 1902 he became a member of the theological faculty of the University of Strassburg, and in the same year began the studies which eventuated (1906) in the book known in English translation as *The Quest of the Historical Jesus* (Macmillan). Schweitzer's attitude was at first regarded in theological circles with feelings varying from suspicion to horror, but with the passing of years these sentiments have changed, for the most part, to those of sympathy and admiration. One of his German colleagues remarked: "We do not know where Schweitzer is tending, but he is a marvelous Christian."

From 1903 he was principal of the Theological College.

Meanwhile music was by no means neglected. Widor lamented the lack of a book in French which would serve to introduce students to Bach's art, rather than a mere biography, and Schweitzer promised him such a book—a pamphlet he then expected it to be—as early as 1902. The project appealed to him because he had evolved certain theories concerning the nature and performance of Bach's music, and was glad of the opportunity to express them. A stroke of good luck put him in possession of the complete Bach Society edition at a very modest price, and he regarded it as a good omen. All of Schweitzer's spare time in the years 1903-4 went to the Bach book, which on its publication was dedicated to the aunt in Paris who had introduced him to Widor.

Finding to his surprise that *J. S. Bach, le musicien-poète* was favorably received in Germany, Schweitzer at first contemplated a German translation, but later decided to make a new and larger version. The French text has 455 pages, the German 844; the latter was brought out in English (two volumes, 1911, Brietkopf & Hartel) translated and edited by Ernest Newman. The author was delighted when Felix Mottl, whose directing he had admired "from afar," wrote that he had read the book at one sitting, divided between a train journey from Munich and his hotel in Leipzig. The commendation of Siegfried Ochs was another heart-warming experience.

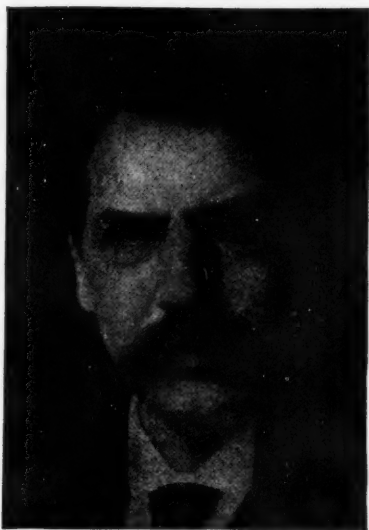
Close upon this book came another, much smaller, on German and French organ building and playing. Schweitzer characteristically observes that, from what he has heard and read, there are in the world 127 largest and 137 most beautiful organs. He thinks the trend in organ construction since 1880 has been unfortunate, and his preference for the tone and stoplists of the older organs led one of his friends to remark: "In Africa he saves old Negroes, in Europe old organs."

In the fall of 1905 Schweitzer, having reached the age of thirty and accomplished his college-day resolutions in the fields of theology, philosophy, and music, announced his decision in regard to his future career. He had been much concerned over the saying of Jesus: "He that findeth his life shall lose it, and he that loseth his life for my sake and the gospel's shall find it." Applying this to himself, he considered various philanthropic occupations. At length in the monthly journal of a missionary society in Paris he came upon an article on the needs of the mission in Congo. Then his decision was made. In spite of the protests of friends and associates he would devote himself to the welfare of the people whom he considered the most unjustly treated of all humanity. The most practical devotion seemed to him to be as physician rather than as preacher. So, while still a member of the theological faculty, and still preaching almost every Sunday, he enrolled as a student in the medical department of the University of Strassburg. Furthermore he was frequently called to Paris for he, with Gustave Bret, Dukas, Fauré, Widor, Guilmant, and d'Indy had founded the Paris Bach Society, and Schweitzer was organist for all the performances. He also acted as organist for the Bach works given by the Orféo Català at Barcelona, and casually remarks that he gave more organ recitals than formerly. By the fall of 1911 he was ready for the state examination in medicine. He earned the necessary fee by playing the solo part of Widor's *Symphonia Sacra*, under the composer's direction, at a French music festival in Munich. For his medical thesis he made a typical choice, the theologically-dangerous subject of the mental states of Jesus.

The thesis and the period of voluntary service in the

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DR. ALBERT SCHWEITZER

Dr. Schweitzer "arrived in Europe in September, gave a recital in London on October 29th, and will be in Edinburgh lecturing during November."

clinics having been accomplished, Schweitzer resigned his positions in the University and at the church of St. Nicholas, not joyfully, but with a sad heart. For him to give up preaching and teaching was a sore task. In the spring of 1912 he was married to Helene Bresslau, the daughter of a Strassburg historian. A course in the study of tropical medicine, at Paris, was accompanied by the practical problems of providing the drugs, instruments, and materials needed for the hospital at Lambaréné. To pay for these Schweitzer had to shoulder the unpleasant task of asking the financial assistance of his friends. Proceeds of Bach concerts in Paris and Le Havre were of material assistance; Schweitzer gleefully wonders what Bach would think if he knew that his compositions were helping to maintain an African hospital.

Finally the necessary amount for the journey, the hospital outfitting, and its support for the first year was in hand, and the missionary-physician notified the Paris society that he was ready to undertake the work at the Lambaréné mission on his own financial responsibility. He still had to convince some of the leaders of the mission society that his work was in the way of medicine and not of possibly heterodox preaching; and his German medical diploma had to be approved before he practised in a French territory, but at last the restrictions of theological and medical red-tape were satisfied, the seventy chests of material packed, and the Schweitzers were ready to start on their memorable adventure.

Now the circle of this story would surely seem to be complete, but there is still much to add. Schweitzer's activity is so intense and his interests are so varied that every waking moment is needed and utilized. For example, the firm of Schirmer approached Widor in regard to a new edition of the Bach organ works, which Widor was willing to undertake if Schweitzer would be his collaborator. This work was in hand during the last two years before the departure to Africa. It involved many trips of a day or two each to Paris on the part of Schweitzer, and two longer visits of Widor to Günsbach, where they were less liable to interruption. In this way the first five volumes were prepared; sketches were made for the edition of the choral preludes (three volumes) which Schweitzer planned to work out in Africa and take

up with Widor on his first vacation in Europe. This editing he did; the manuscripts disappeared in the parlous days of the internment, and though later recovered, their preparation for publication has been delayed by other matters which Schweitzer deems more important.

The Paris Bach Society, with inspired foresight, presented its retiring organist on his departure with a pedal-piano specially fitted for use in the tropics. On arrival in Africa he had no heart to practise, for he thought his days as a performing artist were over; but a few evenings later, sadly playing a Bach fugue, the thought came to him that his "free time" in Africa was nearer a reality than in Europe. So he made a plan to study to the last detail and memorize works by Bach, Mendelssohn, Widor, Franck, and Reger. This resolution and its application made possible the later activities as concert organist in Europe. During the three weeks of ocean voyage to France, after he was interned, he divided his time between writing and the memorizing of certain Bach fugues and the Sixth 'symphony' of Widor, practising on a table and using the floor as an imaginary pedalboard.

When Schweitzer had sufficiently recovered from the illnesses which followed the period of his internment he went back to the St. Nicholas church and work in the Strassburg hospital. He was presently surprised by an invitation from the University of Upsala, Sweden, to deliver a series of lectures there. Coming as this did after he had made an organ-playing visit to Barcelona, it seemed like a return to his old world of music and university life, for he said he felt as if he were a penny which had rolled under the furniture and been forgotten. The Upsala lectures led to a series of organ recitals in Sweden which were so profitable financially that Schweitzer was able to lift the more pressing of the debts incurred by the hospital during the war period. Another pleasant surprise was a commission from the Lindblad publishing firm at Upsala to write a book on his African experiences; the result was *On the Edge of the Primeval Forest*. Written in German, it was first published in Swedish, later in German, Dutch, French, Danish, and Finnish; the English version has been frequently reprinted.

Invitations to lecture at various universities and to give organ recitals now enabled Schweitzer to resign his Strassburg positions and gain time for writing. His tours beginning in the fall of 1921 took him in turn to Switzerland, Sweden, England (Oxford, Birmingham, and Cambridge), Sweden, and Switzerland again, then to Copenhagen and Prague. All that he thought he had lost in giving up his theological lectures at Strassburg was recompensed in these wider opportunities to speak on his favorite subjects; thanks to the pedal-piano and the quiet hours at Lambaréné he had penetrated more deeply into the spirit of the Bach works and had a more adequate technic for their interpretation. In addition, the income from his writings and organ-playing gave him a new feeling of financial independence; this income is now the entire support of the Lambaréné hospital.

He had long meditated a work on the philosophy of culture. The first opportunity to write came the day after he was interned at Lambaréné, and for the nine years following Schweitzer had the subject much in mind. The written result is entitled the *Philosophy of Civilization*, and may be had in two English volumes, *The Decay and Restoration of Civilization*, and *Civilization and Ethics* (Macmillan.) In addition to the German and English versions the first volume may also be had in Swedish, Danish, and Dutch; the second volume in Dutch. The lectures given at Birmingham are to be had in the English version under the title *Christianity and*

the Religions of the World (Doubleday, Doran): this book may even be had in a Japanese translation. At a comparatively early period Schweitzer wrote a critical history of the Apostle Paul, published in English as *Paul and His Interpreters* (Macmillan). Then during the years 1927-29, in Europe, he wrote the large and notable *The Mysticism of Paul the Apostle* (A. and C. Black). The list of his books is also extended by several titles not mentioned here, mostly of earlier works published only in German.

Schweitzer often speaks of the advantages Africa has given him in the way of quiet hours for meditation, writing, and practise. One would think, from the accounts of his life at Lambaréné, that there would be few such hours, but here is his normal schedule: mornings from eight-thirty or nine in the hospital; an hour for lunch at noon, then two hours for music—in that vicinity the heat is such that everyone stays indoors till mid-afternoon. From three to six he is again in the hospital; every evening after dinner he has two hours for study and writing. An article in *The Christian Century* (March 18, 1931) tells of the Sunday services; the original ban against Schweitzer's preaching was lifted by his missionary associates soon after his arrival in Africa. Church call comes at nine; within half an hour the congregation has assembled. The opening voluntary, some dignified selection, is played on a phonograph. At once comes the address, which must be in the shortest, simplest sentences. Two interpreters, one on each side of the speaker, take turns in translating these sentences into the main dialects of the audience. The text is a saying, illustrated by a parable or story of primitive appeal. This text is repeated several times by the audience, as is the short closing prayer, in the hope that the listeners will get it by memory. There are no long prayers, which mean nothing to the natives; there is also no hymn-singing, because of the confusion of dialects. It is quite possible that on the edges of the audience some are cooking or washing. The speaker is not disturbed if one of the congregation "lays his head on a comrade's lap and lets him go on a sporting expedition through his hair." What a contrast between Schweitzer's African and European audiences.

He is firmly of the opinion that humanitarian work should be done by men as men, not as members of any particular nation or religious body. This Paris Evangelical Mission, sponsor for the Lambaréné projects, is undenominational and international. He wishes that the distinction between Protestant and Roman Catholic missions did not exist: it confuses the natives and hinders the work, despite the friendly relations which prevail between him and his neighbors at the Catholic station.

As a rule Schweitzer makes few references to himself in the books so far mentioned. Just before his fiftieth year, at the request of a friend, he wrote his *Memories of Childhood and Youth* (Macmillan); this was followed in 1931 by *Out of My Life and Thought* (Henry Holt & Company). If space were unlimited one would gladly quote from the former, for the childhood experiences are accompanied by many valuable reflections. The second book is extremely valuable, not only as a summary of this unique career, but as a digest of the basic principles underlying each of the Schweitzer books. The Bach books are doubtless among the most attractive of the list to readers of this magazine, but they should be read complete rather than in a summary. The scholarly enthusiasm and sprightly style of Schweitzer is in interesting contrast to the scholarly dignity of Spitta. No wonder one of Schweitzer's ship-mates on a voyage to Africa said, according to report: "The heathen will stand no chance at all with that missionary."

Academic appreciation of Schweitzer's achievements is shown by the fact that he holds doctorates in five fields. Those of theology, philosophy, and medicine were acquired in what might be called the natural course of events; those in divinity and music were conferred by the University of Glasgow in June, 1932. At that time Schweitzer made his speech of acceptance in French, but said he hoped to return some time, speaking in English; also that he had not had much time for sight-seeing, which he hoped to do after he was seventy-five. On this visit he practised ten hours on the Glasgow Cathedral organ, gave a recital there, and preached morning and evening in two city churches. In 1928 he was honored by the city of Frankfurt, Germany, by the award, for the first time, of the municipal prize of 10,000 marks to the person who had done most for humanity. He was also called to Frankfurt in 1932 to make the chief address at the Goethe centenary celebration in the great German's native city.

Naturally one would expect to find different estimates in regard to Schweitzer the organist. Our English friends are inclined to think he leans too strongly toward the choice of a deliberate tempo, and do not always favor his registration. They praise the clearness of his phrasing, his management of unfamiliar instruments, and his interpretation of the Bach choral preludes. One would probably do well to familiarize himself with the theories Schweitzer has expressed regarding organs and organ-playing before hearing him play, for without doubt some of his principles are at variance with those of many modern organists.

In personal appearance Schweitzer, now in his sixty-first year, is said to be tall and muscular. "The impression which one receives from him, first, last, and all the time, is that of immense but well-disciplined energy. In any company he would count, and in any circumstances he would not be negligible." Many stories are told of his unassuming qualities; his utter lack of ostentation; his whole-souled devotion to the Lambaréné project. His sense of humor crops out frequently, as when the well-meaning acquaintance asked him to play a fugue by Goethe, or when he, asking the sailors from the French cruiser Ernest Renan as to whom that person might be, was answered that nobody had told them, but the understanding was that he was a deceased general.

It is impossible to tell the story of such a man in a few scattered notes of this kind. The only hope is that they may lead to a study of the life and works of one who has brought so much spiritual uplift to one part of the world and, by his self-sacrifice, such a physical and moral blessing to another part of it.



—RUECKPOSITIV—

Dr. Caspar Koch writes: "'Ruckpositiv' is not correct. German organists use the term to designate a manual that is coupled by moving the manual. 'Rück' is a verb and means to jerk or pull. Hence the facetious application of 'Rückpositiv' to the manual referred to. An 'e' after the vowel serves the same purpose as the umlaut; hence, why not print it 'Rueckpositiv'?" Thanks. It shall be Rueckpositiv in these pages.

—TOO MANY LIKE THIS—

"The church is a fine big rich one with two thousand members. It is built around the personality of a preacher—a true wizard with words, who regards everyone as his competitor. His musical coworkers are servants and must understand that only his sermons matter in his church. The members are rich and noisy, talking even during the prayers."

Paul de Maleingreau

The Belgian Composer Whose Works Have Brought Him to the Front Ranks Among Contemporary European Organ Composers

By LeROY V. BRANT



PON the horizon of the organ world has risen a new and strange star. The shining of this star is unlike the shining of any before known to the vision of our world. To some this incandescence is not altogether pleasing, to others the new light given is a light vouch-safed by heaven itself, revealing beauties the existence of which was never before dreamed of.

The critical musician constantly views alike with reservations the bitter condemnations of the prejudiced and the acclamations of the enthusiasts. I esteem myself to be a critical musician, one who endeavors as best he may to view the changing panorama of musical life dispassionately, not as one who takes part in the changes effected. At the same time that I make this statement I am quite aware that no man, least of all myself, can hold himself entirely apart from the joys and sorrows of musicians, from their mistakes and their frenzies. All I can claim in presenting this article is that I have endeavored to judge impartially as to the merits of this new constellation which cannot, certainly, be disregarded today, whatever its final fate may be.

Before going on to the life and works of Maleingreau it is necessary, for better understanding, that we should consider for a moment what the general trends in musical composition may be today. And upon entering into that consideration we are at once struck with three things: 1. That today we have a considerable crop of second-rate composers who are endeavoring to follow in the footsteps of the older masters; with such we should include Richard Strauss and Edward Elgar; 2. That we have today a very small group of truly great composers who are following in the same general direction as that taken by the older masters but who are speaking a high tongue of their own; among such we should include Frederick Delius and Jean Sibelius; and 3. We have today a very large number of men who have struck out in a direction different from that followed by any composers up to date, men who are endeavoring to create a language of their own, who speak such musical thoughts as were never thought before, and who will arrive at a destination which no one can even guess; and among such we should mention Arnold Schoenberg and Paul Hindemith.

Maleingreau, I think, is a child of a union between the last two mentioned groups. For I believe this Belgian organist has something truly worth while, nay, truly great, to say. He certainly says it in a tongue which was unknown to the older masters, yet he says it in a manner more apparently coherent than that which is the property of the ultra-modernists. He has not thrown overboard all concepts of diatonic melody, and form, as have some of the modernists, and yet he is not the slave of the tonic-dominant progression which definitely obsessed some of the greatest musicians of the past century.

This Belgian is, however, in many senses an iconoclast. His harmonic progressions would have made Franck grasp and Albrechtsberger give up the ghost. Yet they are meaningful, these same progressions, for so far as I can see they are never used for display but are on

the contrary employed with the greatest reserve and delicacy, growing brilliant or savage only when the spirit of the music, or the spiritual program back of the music, demands that they be so.

Enough of general comment, let me now give you first a brief history of Maleingreau, then a synopsis of his works and comments on certain of his opuses.

The information concerning the life and history of the composer is authentic, for I have the data from Maleingreau himself; his own letters containing the information I asked of him lie before me.

Paul de Maleingreau was born in Trelon near the French frontier in 1887. He was the son of cousins who had married, and who were the descendants of a family the honorable lineage of which traces itself back to the year 1554. I quote two paragraphs of Maleingreau's own words:

"The childhood and the adolescence of Paul de Maleingreau were very happy. A beautiful river and a picturesque country provided him with a background for all kinds of studies. Nothing more was required for that carefree age; and the young man had absolutely no trial except for the death of a grandfather, a man of integrity and very strong character, who had often said to his daughter-in-law: 'Never shall I have an artist in the family.' In those days the artist had a very bad reputation of leading a Bohemian life.

"In 1921 Paul de Maleingreau married Marie Francois Wodon, descendent of a very old family of Namur, dating back to 1293 when Henri de Wodon was an officer under Philippe-le-Bel. Of that union two sons were born, one in 1922 and one in 1927, named Guy and Philippe."

Like so many creative geniuses of the music world, Maleingreau was destined by his parents for the legal profession, but his love for music overpowered everything else and in 1900 he set about in earnest to prepare himself for a musical life. He describes his musical heritage in the following paragraph, again quoted exactly from his letters to me:

"On the paternal side is preserved a relic of an old violin which belonged to an ancestor three generations removed. On the maternal side a grandfather had a very keen ear, by which he could tune in an impeccable manner. He also used to play the flute in his hours of freedom from the direction of the textile works of which he was manager. The father played from memory fantasies on the operas and operettas of the French repertoire of the last half of the nineteenth century. However, we cannot say that Maleingreau had the facilities of the young artists educated in a musical environment, though he had a very strong tenacity to bring any studies he undertook to their good end."

Maleingreau quaintly used the third person in all his accounts of himself, both as quoted and in other papers before me.

In 1913 he was named assistant instructor in harmony in one of the classes in the Brussels Conservatory, in 1920 he was elevated to the post of assistant instructor in organ, in 1926 he was awarded a lectureship on brass and wood-wind instruments, and in 1929 was appointed professor of organ for the Conservatory.

For composition he was awarded the Free Academy of Belgium prize in 1924, and since that time his works have been increasingly played by organists throughout Europe and America.

Now as to the works themselves, it must be confessed that Maleingreau has written much less for organ than for other instruments and I must confess that I am not familiar with all his music for pianoforte, orchestra, or concerted voices. I judge from a slight knowledge of his piano works and a rather extensive study of his organ compositions.

First, and greatest I believe, is the *Symphonie de la Passion*. It was my privilege to hear Lynnwood Farnam play a portion (Tumult in the Preatorium) in the beautiful chapel of the Stanford University some years ago; and thus perfectly rendered at the hands of the most consummate performer of his day, I knew instantly that here was music which was in very truth great music. Program music is this 'symphony,' but written to a program which adapts itself to musical expression as do very few programs; and in it we know first of the sinister plottings of the scribes and elders, the scene in the hall of Pilate which I have just mentioned, the march to Golgotha, and the final death of Jesus on the Cross. And not Cesar Franck, nor the Cantor of St. Thomas himself, ever penned a more heavenly or spiritual passage than the last page of this 'symphony,' where it seems that all the ineffable love that was the heritage of Jesus was given to the composer to pour into one last strain of organ music.

The *Christmas Symphony* is cast in somewhat the same vein, making all due allowance for difference in spiritual colors. Harmonies strange yet withal meaningful and beautiful fill the pages. Another lovely composition is the *Meditation pour le Temps Pascal*, with its fleeting wonder and lofty sense of elevation.

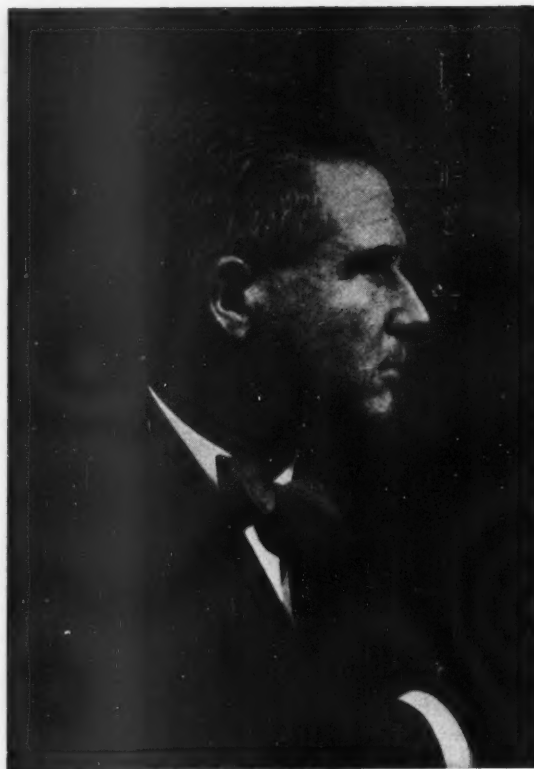
PUBLISHED ORGAN WORKS

Ecce Panis (Herelle)
Il Pleure dans Mon Coeur (Lauweryns)
Les Voix de la Douleur Chretienne (Ledent)
Livre de l'Opus Sacrum, 1 (Chester)
Livre de l'Opus Sacrum, 2 (Senart)
Messe le Paques (Herelle)
Offrandes (two) (Chester)
Post Partum (Herelle)
Preludes a l'Introit (Senart)
Suite (Durand)
Symphonie de la Passion (Senart)
Symphonie de Noel (Chester)
Toccata (Chester)
Triptique de Noel (Senart)

[Any of the Maleingreau compositions can be secured through the publishers whose announcements are regularly carried in our advertising pages; in ordering, be sure to mention the publisher's name as given in the above list.—ED.]

So far as I can see, all Maleingreau's compositions may be readily registered for a three-manual instrument, and many of them for two. Technically some of them are difficult; on the other hand some (an instance is a set of compositions on Gregorian themes, opus 38) are of extreme simplicity and may be easily played on the simplest two-manual instrument. The great *Passion Symphony* is registered with striking effectiveness on my three-manual Hook & Hastings of 36 stops.

The reader will have perceived that I am deeply impressed by the compositions of this Belgian. I do not, however, prophesy that he will be finally numbered among the immortals, though I believe there is better



MR. PAUL DE MALEINGREAU

Belgian composer whose name has come to the front ranks among contemporary European composers for the organ.

than an even chance that such will be the case. In any event, his contribution to present-day organ literature cannot be ignored.

Maleingreau has published works for piano, voices, violoncello and piano, violoncello and organ, as well as two masses (commissioned). He has also a rather lengthy list of unpublished works, including compositions for phonograph. The unpublished opuses are varied in character, being written for such combinations as piano and strings, two complete symphonies for large orchestra, and so on.

In conclusion I give an excerpt from one of his letters written in response to Easter greetings sent him by a pupil of mine, Mrs. Gladys Lewis to whom I am indebted for certain translations and for other assistance in preparing these materials:

"I have written a sonata for violin and organ, asked for by my colleague Karl Walter. The sonata for violin and piano has had great success in London. The one who lives with honor can take the way artistic, but he shall, perhaps, go out famished. My best thoughts shall be for the American friends. Much sincerely your friend, Paul de Maleingreau."



—GUILMANT VOCAL COURSE—

The Guilmant Organ School is offering a special two-months' course in voice training, by Amy Ellerman, on Wednesdays from Oct. 16 to Dec. 18. The course is "designed to provide practical methods for developing the tonal resources of choirs." A new day is in store for the organ profession after it has as thoroughly learned the essential technic of voice-production as it has always learned the technic of organ-playing.

Another Summer Sojourn

Report of a Five-Weeks' Stay in the East and What one Organist Heard the Others do in the Sunday Services

By GUY CRISS SIMPSON



FOR THE PAST few years it has been my custom to spend one week in the city of New York during August and to observe whatever flickers of musical life in the churches might still be extant despite the summer's heat. This year my visit was lengthened to five weeks and consequently the results of my researches are both more voluminous and variegated.

On my way to New York I stopped off for a day at Philadelphia to wander around the streets of that historic city. In a newspaper I saw the announcement of a noonday service at St. Stephen's Church where Mr. Edward Shippen Barnes is organist. Since Mr. Barnes is one of my favorite organ composers I hastened to his church in the hope of hearing him play. Unfortunately, upon reaching the church I was informed that Mr. Barnes had left for his vacation only two days before and that another organist was taking his place. This organist soon made his presence known in the west gallery, where the St. Stephen's organ is placed, by playing hymns on the tower chimes for about ten minutes and then meandering through others on the organ with luscious registration. I was rather startled to recognize certain tunes of the revival type. "Dear me," I mused, "what a far cry it is from the erudite modernism of Mr. Barnes' music to the unabashed sentimentality of the gospel-hymn." I was still more surprised when I picked up a hymnal in the pew and perused its contents. It was called *The Mission Hymnal* and contained such gems as "What a Friend we have in Jesus" and "I love to tell the story." It was not a free-lance publication either, but bore the imprimatur of the Protestant Episcopal Church upon its title page. Evidently there is room in that communion for all types of music, from the austere and acerbic plainsong to the popular evangelistic song. However, perhaps this was the type of hymnal best suited for an informal noonday meeting in a downtown church. At least the assistant rector later informed me that these Wednesday noon services were always well attended by a great variety of people who loved the simple songs in *The Mission Hymnal*.

The first Sunday morning I was in New York I went to St. Bartholomew's where a small choir is maintained throughout the summer. I have never been able to hear this famous choir at its full strength but have always admired the work of the summer organization. However, I wish they would get a new anthem for the torrid season. It seems that almost every time I have gone to St. Bartholomew's they have sung "The Lord is exalted" by West. Not a masterpiece at best and it does not improve with repetition. The organ prelude on this Sunday was the *Adagio* from Widor's Fourth, a beautiful and devotional work. But imagine my surprise to hear the same number played as the prelude when I went back to St. Bartholomew's two or three Sundays later! The answer is, no doubt, that there were no bulletins and the organist thought that he could get by with the same number. Just an example of summer laziness.

In the afternoon I hurried to the Fifth Avenue Presbyterian for the 4:00 o'clock organ recital preceding the afternoon service. As he was last summer, Mr. Walter Wild was organist and again I thoroughly enjoyed his

neat and accurate rendition of a Bach program which included the Sonata in E-flat. As Mr. Wild played it, it was a thing of the purest esthetic delight. Evidently he is at his best in Bach. I went back several Sundays later and heard him do Widor's Fifth not so happily. The tempo of the Variations was nervous and unsteady and the fiery rhythmic figure in the Toccata of two sixteenths and an eighth in the left hand was not clearly brought out. In fact those two sixteenths melted into one eighth note, thus depriving the movement of some of its rhythmic vitality. That grand old Scottish psalm-tune, Dundee, must be a favorite with the Church, because I have heard it sung every time I attended services there; but it has always been shorn of its Scottish atmosphere by being taken at a break-neck speed. There are tempos and tempos for hymns, but surely Lutheran chorales and Calvinistic psalm-tunes should never be unduly hurried.

That evening found me in a front pew at the Church of the Ascension where I re-lived the memorable experience I had the previous summer and which I have described in another article in this magazine. The mid-summer evening services were so successful last year that they were resumed this year and, under the expert hands of the personable rector, Dr. Donald B. Aldrich, and the charming organist, Miss Jessie Craig Adam, one of the finest summer institutions on Manhattan island has established itself more firmly as a tradition worthy to maintain. On this occasion Miss Adam played in a smooth and tasteful manner Clokey's *Wind in the Pines* and Dallier's *Stella Matutina*. She also directed a men's quartet in beautiful pianissimo responses and propelled the large congregation through some sturdy hymn-singing with the authority of a master pilot. This experiment of the Church of the Ascension may be the answer to the problem of the Sunday evening service.

Drawn by the announcement of the music in Saturday evening's paper, I went to the Central Presbyterian Church the next Sunday morning. I have forgotten the organist's name but he revealed facile technic and meticulous rhythm in the *Vivace* from Bach's Fourth Sonata. But I deem this movement entirely too sprightly and rollicking to be an ideal morning prelude. The choir was a highly-trained and beautifully blended mixed quartet. It is the custom today to damn the mixed quartet unreservedly as an entirely unworthy medium. I know all the objections: the element of display is too apparent, it is hard to find voices that blend, quartets attempt music suitable only for a large choir, etc., etc. All such arguments have a certain amount of validity, but I prefer an expert quartet any time to an indifferent volunteer chorus. A mixed quartet, with the right voices and sufficient training, is capable of an artistic refinement comparable to a string quartet. This Central Presbyterian quartet is a case in point. They sang with a lovely soaring quality of tone and created an exalted spiritual atmosphere with Tchaikowski's "Holy, Holy, Holy" and Dvorak's "Praise Ye." After the benediction I waited for the postlude which had been announced in the paper as Matthew's Fantasia, but, instead of that, all I got was a few nondescript chords before the organist slammed down the lid of the console and skurried out of the chancel with indecent haste. Somehow I felt

cheated and thought darkly about how perilously near false advertising it was to print the name of a postlude in a newspaper and then not to play it.

One Sunday evening I journeyed to Grace Church on lower Broadway where Bach's cantata "Erschallet Ihr Lieder" had been announced. The text of this cantata has never been translated into English so the choir was forced to sing the original German. Such a proceedings may be questionable, but there can be no doubt of the spiritual value of the music of this cantata, even apart from its text. Grace Church employs a mixed choir of fourteen or fifteen during the summer under the direction of Mr. L. Clinton Ely. Their bright green robes looked very refreshing on this hot July evening and they sang Bach's music with a volume that might have been expected from twice their number, but with absolutely no shrillness or harshness of tone which so often results when a small group tries to sound like a giant choral society. The acoustics of Grace Church must be excellent. At least the contrapuntal line of the music stood out with wonderful clarity.

On another Sunday evening I attended a union service at a celebrated Brooklyn church. As I entered they were singing the opening hymn and I thought how splendidly the organist was leading the congregation. My admiration stopped right there. The "anthems" consisted of two solos, "Eye hath not seen," and "But the Lord is mindful of His own," sung by the type of sour contralto that I thought had gone out with mutton-leg sleeves and pompadours. I could see most of the congregation actually scringe at certain especially off-key notes. The postlude was Guilman's Marche Religieuse. All went well until the fugal section in the middle where the organist spoiled each pedal entrance by starting on the wrong note and playing the rest of the passage consistently wrong until a long note would allow her to get over on the right note. The last section was likewise marred by a large number of blue notes in the double-pedal part. Even the concluding pedal note was played wrong, but the organist did manage to slide over and finish upon a tonic chord.

In closing I must speak briefly of an organ recital I heard at the Juilliard School of Music by that serious young organist, Mr. Hugh Porter. He played a Handel-Bach program in a manner both scholarly and spontaneous. The two high spots of the recital were Handel's Concerto in F and Bach's Prelude and Fugue in G. Mr. Porter made the Handel especially buoyant and zestful. I think that even our intransigent Editor would have been won over to Handel by Mr. Porter's playing of him. As an encore, at the end of the program, Mr. Porter played the exquisite little Sonatina from the Bach cantata, "God's Time Is Best." And thus a delightful afternoon finished upon a note of peace and fulfillment.



—RANGERTONE RECORDINGS—

Maj. Richard H. Ranger, of Rangertone Inc., has been engaged to make recordings for broadcasters of "some of the best known music programs on the air, using not only Rangertone records and needles but also the special recording machines" developed by Maj. Ranger and used so successfully to record some of the programs of the recent Guild convention. The successful recording of Harold Gleason's recital "proves the possibility of reproducing organ tones faithfully without surface noise." The Rangertone coated-record and stellite cutting-needle have been so successful that the demand is beyond the capacity of the Newark plant and enlargements are now being made, with special automatic machinery installed.

Our First Forty Years

Story of the Flemington Children's Choir School
From its Beginning to the Present

By ELIZABETH VAN FLEET VOSSELLER
10. I BECOME AN ORGANIST



THE METHODIST Children's Choir had been going but a short while, when the young organist, Miss Bertha Hortman, married Raymon Britton, baritone soloist of the Baptist Church, and moved away. Miss Julia Case, a young girl of the Methodist Church, took over the organ position. Her father was a church trustee, and her brother Will, the most important soloist in the choir.

Just home from Junior College, Julia was only too glad to have something to occupy her time, and went to the work with a serious purpose and a great deal of enthusiasm. The organ was miserable: small, rebuilt, and old-fashioned. An organist could never hope to do much with such an instrument; but the girl worked industriously with Mr. Landis and was soon playing well.

Julia was a lady in instinct and behavior; her attitude was perfect. It was good to have her influence in the choir. The children took a fancy to her and things ran along smoothly. But she attracted the attention of a young man, and they were soon engaged. When she came to tell me of her coming wedding, and her resignation from the organ, it flashed through my mind to apply for the position. To be sure, I couldn't play the organ! However, throughout the years it was being borne in upon me that organ-playing was the least in importance to the success of a good organist: it was not good organists the churches needed so much as good choirmasters! If the average organist played well, in all probability he couldn't train a choir—partly because he was absorbed with his instrument, and partly because he belonged to that type of person known by the psychologist as introvert.

I observed fine organists here and there with miserable choirs, and little musical interest in the congregation, because the music was so uninspired. And again I observed that even many organists of reputation had the reputation because of their splendidly-paid quartets and choirs, which sang beautifully "in spite of"; and it was the singing of the choirs you heard about, not the organist's playing. I was convinced the organ-playing wasn't so important; but the ability to cope with people, and the skill to train a choir, were.

To be sure these ideas were confuted every day right here in the village, as I observed Mr. Landis and Miss Darnell who played their organs beautifully, and conducted successful choirs; but I knew this was unusual. The average organist seemed to be unsuccessful with people, couldn't confront a choir; and there was no school, save the school of experience, which gave special training in choir-conducting.

Now I liked people; I was sure I could train a choir, for I was obtaining splendid results in my school work. The Somerville Highschool Glee Club was making an interesting reputation by the singing of really great music. This was in 1913 when few glee clubs sang much but a roistering kind of material far removed from the classics. If one could hold and interest boys and girls to dig in and learn to sing creditably, there should be no difficulty with a church choir, who attended rehearsals for the sole purpose of sing-

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KILGEN'S LATEST DEVELOPMENT

This miniature Kilgen, as elsewhere announced, is now provided with self-contained blower so that it can be mounted on a movable platform for complete and easy portability. The enviable record of 28 recent sales will be found listed in the Kilgen notes in this issue. The instrument pictured is the one installed in the Sunday-school room of Pilgrim Lutheran, St. Louis; the church auditorium organ is also a Kilgen.

ing! So the organ never daunted me when I applied for the position as organist of the Methodist Church.

When I talked it over with the trustees, they smiled as I reminded them I was no organist but I did want to train their choir! They seemed as undisturbed over my organ-lack as I, and were most cordial. I was immediately engaged for the position to the astonishment of the entire community.

A few days before the service, I took Miss Darnell over to the church to show me how to drive my steed. The few stops were not difficult to master, and trusting to the behavior of my feet, I played my first service. It went through without a disgrace; but oh, the choir! Did they ever dream how they thrilled me? Whatever may be said of my organ work it must be allowed that the choir learned to sing well. How I tugged with them and how we did practise! We had some really good vocal material, if untutored; few of them had enjoyed music instruction, not many could play an instrument, so most of them derived but little from a page of music. We had no time to go in for sight-reading and I made it as "applied" as possible.

It was but a short while before I announced to the choir we were going to sing a cantata. (I see their lifted eyebrows now.) The Presbyterian and Baptist

choirs sang cantatas frequently: this choir must be accomplished too. The music of "The Holy City" was not difficult, but tuneful, and could be combined with the children's choir.

On a union-service Sunday evening, with Miss Hopewell to help the children, seated in the pews below the choir, we gave the cantata to a pleased but astonished audience that filled the church. The organ-playing was in no way brilliant, but the choir sang musically and with considerable dignity. I could begin to feel their growing respect for their work. The equipment was too feeble to allow for fine effects. The organ wheezed and rattled; the choir could not hear each other's parts, neither was it possible to lead them, when the organist sat with her back to the singers—the console was built close up to the organ-case. So the results seem more or less amazing as I contemplate conditions. But I believe our music was considered a success. It couldn't compare with the music of the Presbyterian and Baptist Churches with their accomplished organists, good organs and choir-lofts; but it was taken seriously, and I believe the choristers all enjoyed it. I know I did.

Now I must not be misunderstood. I believe thoroughly in highly-trained organists, but I'm against the church organist who plays an organ to the exclusion of all else, thinking this to be enough. It is not! Nor can he ever be accounted a success until he fits himself to train a choir. Today splendid schools exist throughout the country and much emphasis is placed on choral work.

I was not specially interested in the organ. I took the Methodist organ because I desired to give the choir a boost. Julia was too young and inexperienced in choral work to lead a choir, although she played her organ beautifully. When something arose to call me from the village, and having assured myself I was right in my surmise about an organist's necessary equipment, I regretfully resigned—as I supposed, forever.

(To be continued)



—KMOX BROADCASTS—

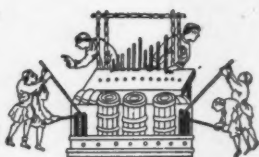
Radio station KMOX in St. Louis resumed its organ recitals on the 4m Kilgen in its studio Oct. 21 and the series will continue every Monday night at 10:20 p.m., c.s.t., 1090 k.c., 50,000 watts. George L. Scott gives the first three programs, followed by C. Albert Scholin in the next four; these two St. Louis organists alternated in a similar manner last season, when the organ was installed. Mr. Scott was for a time a French-horn player in the St. Louis Symphony, simultaneously carrying on his church work. T.A.O. suggests that one way to make the organ more appealing to the cultured element of the public would be to listen to these broadcasts and then report in detail on the elements of the playing that have come over the air effectively and those that were not effective; in this way these two organists would have invaluable assistance in putting on their programs. Geo. Kilgen & Son Inc. are cooperating with KMOX and sponsoring the programs.

—AGAINST CIRCUS CHORUSES—

"We have all been fooled by the idea of quantity," says Father Wm. J. Finn, of the Paulist Choristers, in the Catholic Choirmaster. "Choirmasters have suspected for a long time that choruses of two or three hundred voices are ineffective. The most futile musical event I can remember happened a few years ago in Boston when I had a choir of two thousand voices thrown at me. The noise was terrific. One voice defeated another."

Notes &

Reviews



Editorial Reflections

Poor New York

NEW YORK CITY has many fine organs and two fine concert auditoriums, but it has no adequate place where a concert organist can play a recital on a par with the recitals of any and all other artists. For ideal recital work, the instrument and everything pertaining to it must be of the finest; and with the organ, just as with the orchestra, size is important.

The oldest and largest of New York's concert auditoriums is Carnegie Hall. In 1929 Geo. Kilgen & Sons Inc. installed the present organ, as reported in our September 1929 columns; the analysis shows: V-53. R-62. S-110. P-4528. An organ of 53 voices is a moderately small four-manual. To inform any interested persons—and may we hope that the Carnegie Hall management is interested?—the following comparatively recent organs in New York City churches are larger, as noted:

- St. Mary the Virgin, 62 voices.
- Second Presbyterian, 63 voices.
- Blessed Sacrament, 64 voices.
- St. Vincent Ferrer's, 64 voices.
- Heavenly Rest, 72 voices.
- Madison Avenue Presbyterian, 73 voices.
- Temple Beth-El, 87 voices.
- St. Patrick's Cathedral, 99 voices.
- Riverside Church, 102 voices.
- St. George's, 120 voices.

These instruments were all built in the approximate period of the Carnegie Hall and Town Hall organs. In addition several much larger organs are not officially on record with data required for T.A.O.'s published stop-lists, but unquestionably the organs in Grace Church and St. Bartholomew's, both recently enlarged, would top even the largest in the list.

Perhaps also the size of recently-built organs in other auditoriums might be noted; as usual we confine the list to those we have recorded in T.A.O.'s standard form:

- County Center, White Plains, N. Y., 55 voices.
- Community Building, Hershey, Pa., 60 voices.
- Ballroom, Waldorf-Astoria, New York, 63 voices.
- Municipal Auditorium, Portland, Me., 65 voices.
- Memorial Building, Louisville, Ky., 67 voices.
- Municipal Auditorium, San Antonio, 72 voices.
- Municipal Auditorium, Washington, D. C., 82 voices.
- Carnegie Hall, Pittsburgh, Pa., 87 voices.
- Memorial Auditorium, Worcester, Mass., 89 voices.
- Municipal Auditorium, Memphis, 98 voices.
- Municipal Auditorium, San Francisco, 106 voices.
- Carnegie Institute, Pittsburgh, 120 or more.
- Sesquicentennial, Philadelphia, 127 voices.
- Town Hall, Pretoria, South Africa, 81 voices.
- Town Hall, Johannesburg, South Africa, 83 voices.
- Royal York Hotel, Toronto, 84 voices.

St. George's Hall, Liverpool, 112 voices.

Town Hall, the only other important concert auditorium in New York, is a newer building; its Skinner organ, just now refinished by the Aeolian-Skinner Organ Co., as recorded in July 1924 T.A.O.: V-39. R-44. S-50. P-2861.

In Carnegie Hall the organ is tucked away in a chamber from which its tone escapes with difficulty. If a concert orchestra, a violinist, a pianist, or even a piccolo-player were asked to give a concert in that organ chamber, Carnegie Hall wouldn't be able to get even thirty cents for the rental of the auditorium for such a concert.

In Town Hall the auditorium is an elongated oblong, with a wide stage on the long side of the auditorium, not the short, and the audience of course faces that way. The organ is divided and located in satisfactory chambers to the left and right of the stage. The only persons hearing the organ at proper balance are those seated in about the middle quarter of the auditorium; all those left of that section hear the left-chamber organs too prominently and the right too weakly; vice versa the right.

Now these are no fault of the organ builders. They are distinctly the fault of architects and auditorium managements. But instead of complaining about it we of the organ world are exceedingly grateful to both Carnegie Hall and Town Hall for having organs installed and available to the profession; but our gratitude must not be so huge that it blinds us to the fact that it is impossible to present an organ recital in New York City on a par with an orchestra concert, violin recital, or any other. And it should not be allowed to call any halt on the campaign that ought to be waged continuously until these two splendid auditoriums consult with their respective builders, secure the services of a competent architect, make drastic alterations in the buildings themselves, provide large space directly behind the stage in each auditorium, and then tell these two builders to proceed with the installation of two new organs. We suggest for Town Hall an organ of not less than 100 voices nor more than 130. And for Carnegie Hall we suggest not less than 175 voices nor more than 250. Of course, since neither building-owners nor building-architects seem to know it, the first consideration is a very large chamber directly back of the stage, occupying the full width and height of the wall at that point. If the owners of the buildings do not believe that, we suggest they call in their favorite conductor of their favorite orchestra or choral society and ask the innocent question: How would you like to put your musicians into our present organ chambers for your next concert? There isn't a concert-auditorium manager anywhere in the world so dumb as to be willing to ask that question. So?

Anyway, hearty thanks to Carnegie Hall and to Town Hall for the organs they own; and most fervent petitions to both institutions to do a little straight thinking. The organ's importance is on the increase, not the decrease. —T.S.B.



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St. James' New Organs

Two Wicks Organs in Beautiful New Edifice
in Lakewood, Ohio

By LAURENCE H. MONTAGUE



CHURCH so vast, so beautiful, so rich in coloring, so exquisite in material and design that one stands breathless in admiration immediately upon entering its bronze portals — that is St. James' Church, Lakewood, Ohio. It is impossible to describe the endless wonders of this magnificent edifice. "Nowhere in America," writes Mr. F. R. Weber, specialist in church symbolism, "may one see so rich an example of color-work. Literally every square inch of surface, beams, tie-beams, rafters or ceiling proper is covered with rich resonant color and pure gold-leaf."

The main organ is a 3m in the rear gallery, and in the sanctuary is a divided 2m; duplicate 3m consoles in gallery and chancel control the entire instrument. The gallery organ is almost entirely expressive, with shutters covering virtually the entire front to a height of 30' and operating so noiselessly and quickly that unusual crescendo effects are possible. The organ is liturgical and of most satisfying quantity and quality; the Diapasons, on 4" wind, blossom and bloom with a smooth rich tone that leaves nothing to be desired. The complement of other registers, all under such marvelous expression, prove much more useful than usual; the French Horn, ahead of others which I have heard, is exquisite.

The sanctuary organ is no mere echo, though it affords many charming echo effects, as it is some 200' from the gallery organ. By using the more solid voices of the sanctuary organ a marvelous antiphonal effect is possible—Eugene Gigout must have had some such arrangement in mind when he wrote his Grand Choeur Dialogue.

The mechanics of both organs and consoles seem faultless; everything works with silence and lightening speed.

The Doppelfloete is not like many I have heard with a thick dull tone; it is alive and sparkling, and in no way adds mud to any combination. It is superb as a solo voice. The Clarabella is another beautiful register. As delicate as the Aeoline is in the sanctuary organ, it is perfectly clear and distinct from the gallery console. The reeds are of a quality which adds fire but not blare to the build-up, and even the Tuba is so smooth that it makes a lovely solo stop.

Compared to the rest of the organ, the Pedal is not

large, but I am surprised at its clarity; I find that in playing Bach the Pedal passages are so clear that nothing is lost or covered.

The gradual build-up of the whole organ is most satisfying. It ranges from the soft ethereal tone to about as pervading a volume as one could imagine. I smile when I compare the enveloping richness and majesty of this full organ with the full power of even the best of the electrotones; there is simply no approach to the real ensemble produced by wind-blown pipes.

There are two choirs in St. James and they sing antiphonally, so that the two duplicate consoles will be useful to both organists in the same service. The dedicatory recital was played from the gallery console.

The builders themselves furnish the following details:

"Small scales were employed throughout, the largest Diapason being 6½" at CC. As a result a clear, well-defined and nicely-balanced ensemble was obtained.

"Neither the Oboe nor a regular Cornopen is the most desirable reed for a small Swell, therefore a special 3½" Cornopean was used. It is a fine chorus reed and certainly says something in the full Swell, which is more than can be said for the conventional Oboe.

"Only 6' was available in depth for the gallery organ; there was a width of 42'. The Pedal is located in the center, directly below the rose-window; there is ample speaking room and as a result this division is quite unusual.

"Swell box construction employed two thicknesses of 1¾" spruce with deadening felt between. The shutters have individual motors, all shades being in a horizontal position, opening downward. Because of the high case-panels it was found necessary to perforate them to provide proper tone egress.

"Every part of the organ action is controlled directly by electricity, from the 3" valves down to those of ¼" diameter, yet the generator is only 55-ampere capacity. As a matter of fact a 45-ampere unit would be ample."

—COVER PLATE AND FRONTSPIECE—

Two views of the new St. James Episcopal Church, Lakewood, Ohio, are shown, the full gallery case in one, part of the sanctuary organs in the other. All display pipes in the sanctuary cases are dummies. In the gallery case the bass of the Diapason was used, the rest of the pipes being dummies. All case-pipes are natural zinc, burnished and lacquered. The church authorities and architect should alike be condemned for attempting to combine the simple classic design of this type of organ-case with the ultra-ornate treatments prevailing in everything else.—T.S.B.

LAKEWOOD, OHIO

ST. JAMES' CHURCH
Wicks Pipe Organ Co.

Finishing, H. V. Willis
Dedicated, Oct. 22, 1935
Recitalist, Laurence H. Montague
V-28. R-28. S-51. B-20. P-1933.
PEDAL: V-3. R-3. S-12.

32 Resultant
16 DIAPASON 44
BOURDON 44
Stopped Flute (S)
8 Diapason
Bourdon
Gamba (G)
Gemshorn (C)

SANCTUARY
16 SUB-BASS 44

8 Stopped Flute (S)
Sub-Bass
Stopped Flute (S)

GREAT 4": V-9. R-9. S-15.

UNEXPRESSIVE
8 DIAPASON 42 61
4 OCTAVE 56 61

EXPRESSIVE
8 Violin Diapason (C)
DOPPELFLOETE 61
V. D'GAMBA 58 61
Gemshorn (C)
4 FL. TRAVERSO 61
8 TUBA 5.8 6" w 73
4 Tuba
8 CHIMES

SANCTUARY UNEXPRESSIVE

8 DIAPASON 42 73
DULCIANA 56 61
MELODIA 73
4 Diapason
Melodia

SWELL 4": V-12. R-12. S-17.

8 DIAPASON 44 73
STOPPED FLUTE 97-16"
SALICIONAL 60 85
VOIX CELESTE 60 61
4 FL. HARMONIC 73
Salicional
2 2/3 Stopped Flute
2 FLAGEOLET 71 61
8 CORNOPEAN 3.8 6" w 73

VOX HUMANA 61
Chimes (G)
Tremulant
Cornopean Tremulant

SANCTUARY
8 ST. FLUTE 97-16'
SALICIONAL 60 85
AEOLINE 62 73
4 Stopped Flute
Salicional
8 OBOE 73
Tremulant

CHOIR 4": V-4. R-4. S-7.
8 VIOLIN DIA. 48 73
CLARABELLA 85
GEMSHORN 48 73
4 Clarabella
2 Clarabella
8 FRENCH HORN 6"w 73
Chimes (G)
Tremulant

COUPLERS 32:
p.g.s.—Sanctuary divisions
Ped.: G. g. S. s. C.
Gt.: G-16-8-4. g-16-8-4. S-16-8-4.
s-16-8-4. C-16-8-4.
Sw.: S-16-8-4. s-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

Combons 23: G-5. g-4. S-5. s-4.
C-5. All combons operate also on the couplers to their respective manuals, and on second-touch control the Pedal.

Crescendos 5: G-C. S. s. Gallery Register. Sanctuary Register.

Synthetics 2: Gallery Swell Quintadena and Oboe, former from Stopped Flute 8' and 2 2/3', latter from Salicional and 2 2/3' Stopped Flute.

Blowers: 3 h.p. for gallery, two 1/2 h.p. blowers for two divisions of Sanctuary. 2 h.p. generator, 14-volt, 55-ampere.

"Not a pneumatic in entire organ; balanced valve replaces former electro-pneumatic Pedal units."

Tremulant for French Horn affects also Great Tuba.

Chimes and Vox Humana prepared-for only.

Oboe in the Sanctuary Swell is reedless and tapered.

Two consoles, in gallery and chancel, are exact duplicates, operating entire organ.

To complete the record, Mr. Montague's dedicatory recital:
Guilmant's Sonata 1
Bach, Prelude and Fugue D
Jarnefeld, Praeludium
Gigout, Grand Choeur Dialogue
Gaul, The Mist
James, Meditation St. Clotilde
Torjussen, Mystical Lights
Maitland, Nocturne
Lemmens, Marche Pontifical

WAYNE, PA.
FIRST METHODIST
M. P. Moller Inc.
Organist, Albert Greenwood
Dedicatory recital Oct. 27, 1935
Recitalist, Newell Robinson
V-20. R-22. S-37. B-14. P-1512.
PEDAL: V-2. R-2. S-6.
16 DIAPASON 44
BOURDON 44
Flute Conique (S)
8 Diapason
Bourdon
Flute Conique (S)
GREAT: V-4. R-4. S-6.
EXPRESSIVE
8 DIAPASON 73
Dulciana (C)
MELODIA 73
4 OCTAVE 73
FLUTE 73
8 CHIMES 25
SWELL: V-10. R-12. S-14.
16 FL. CONIQUE 97
8 GEIGEN DIAP. 73
ROHRFLOETE 73
Flute Conique
SALICIONAL 73

VOIX CELESTE 61
4 CHIMNEY FLUTE 73
Flute Conique
2 2/3 Flute Conique
2 Flute Conique
III MIXTURE 183
17-19-22
8 TRUMPET 73
OBOE 73
VOX HUMANA 61
Tremulant
CHOIR: V-4. R-4. S-11.
8 DULCIANA 85
UNDA MARIS 61
Melodia (G)
GAMBA 73
4 Dulciana
Flute (G)
2 2/3 Dulciana
2 Dulciana
8 CLARINET 73
HARP 49
Chimes (G)
Tremulant
COUPLERS 26:
Ped.: G-8-4. S-8-4. C.
Gt.: G-16-4. S-16-8-4. C-16-8-4.
Sw.: S-16-4. C-16-8-4.
Ch.: G-16-8-4. S-16-8-4. C-16-4.

• The ORGAN VIRTUOSO •

Hear at Least One Great Organist Each Year

TO HEAR a great *artist* is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a *treasure of great price*. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to *hear a great artist*, don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

—FAY LEONE FAUROTÉ

Combons 30: P-6. G-6. S-6. C-6. Tutti-6.

Crescendos 3: G-C. S. Reg.

Percussion: Deagan.

Blower: Kinetic.

Console is all-electric.

Following Mr. Robinson's opening recital, Mr. Greenwood presents

three guest recitalists: Dr. Rollo Maitland, Nov. 10; Alexander McCurdy, Nov. 17; and Harry C. Banks, Nov. 24. The programs will be found in the Advance-Programs column of this issue.

Mr. Robinson's program:
Handel, Con. D: Aria; Allegro.
Karg-Elert, Sun's Evensong

Willan, Andernach Choralprelude

Schumann, Canon B

Bingham, Twilight in Fiesole

March of the Medici

Bohm, Stille de Nacht

Edmundson, Impressions Goth.:

Passacaglia

Silence Mystique

Gargoyles

DEDICATING A REBUILT ORGAN

By PAUL H. EICKMEYER

The original organ in the First Congregational, Battle Creek, Mich., which celebrates its centennial next year, was built by Lyon & Healy when they operated a factory in Battle Creek. When they closed their factory here, Dr. Edwin Barnes and A. G. Sparling (a workman at that time) made a deal to buy a creditable collection of pipes and parts for a three-manual organ. They did a fine job. A. G. Sparling then set it up, making his own parts where necessary. This pneumatic-action organ of 35 ranks stood for 27 years. The console was detached and gradually the action became slower. As a part of the centennial celebration I urged electrification and secured it.

The electrification is accomplished by Reisner magnets operated from an Austin console. These magnets are built into a separate box tubed into the old chests, so that we were able to retain both chests and pipes. The results prove that an organ of quality, if carefully rebuilt, can give satisfaction. The Tremulant and shutter-engines were placed in the basement; they are absolutely silent.

For the dedication program the church seating almost 900 was packed, the local radio station WELL gave me time for broadcasting and everyone enjoyed it for miles around.

The church didn't want a formal chancel, so the pulpit was kept in the center with the console directly behind it. The choir-stalls were placed on a 45-degree angle on either side of the console, making it easy to direct. Every piece in the chancel is movable, making possible any sort of arrangement in presenting musical programs.

For the dedication program the junior choir of 100 and the 45 seniors participated:

Dubois, In Paradisum

"Psalm 150," Franck

Johnson, Evensong

Boccherini, Minuet

"How lovely," Brahms

MacDowell, Waterlily; Wild Rose.

Ravina, Adoremus

Elgar, Pomp and Circumstance

The following ritual was used in dedicating the rebuilt organ and chancel:

Minister: In memory of the life and work of Edwin Barnes, the beloved choirmaster of this church for 35 years, and as a tribute to the highest standards in music which he upheld and to the influence of his Christian, friendly life,

People: We name this organ the Barnes Memorial Organ.

Minister: To the glory of God the Father, to the service of Christ and his church, to the quickening influence of the Holy Spirit,

People: We dedicate this organ and chancel.

Minister: For the ministry of music to the soul; for inspiration to praise and prayer through heart-touching melodies and majestic harmonies; for leadership of the great congregation in sacred song,

People: We dedicate this organ and chancel.

Minister: For the awakening of the spirit of devotion; for the soothing of troubled hearts in anxiety; for the giving of cheer to the downcast and of comfort to the sorrowing; and for the kindling of courage and of high and holy purpose in those who hear it,

People: We dedicate this organ and chancel.

Minister: For humbling of the heart in awe before the eternal mysteries; for the thrilling of the soul with joy by the message of infinite love; for the exaltation of the soul in rapture before the promised victory of life triumphant,

People: We dedicate this organ and chancel.

Minister: For the interpretation of the message of the great masters of music; for making the gospel story more vivid and effective by its many voices; for the development of faith and the ennobling of life,

People: We dedicate this organ and chancel.

The Barnes memorial organ and music fund is a permanent trust fund of the church, managed by the trust-endowment committee. It will provide for organ upkeep and aid in supplying choir music, vestments, etc.



—CARNEGIE CELEBRATION—

The hundredth anniversary of the birth of Andrew Carnegie is being celebrated in America and Europe, in a three-day program beginning Nov. 25. Mr. Carnegie was born Nov. 25, 1835, in Dunfermline, Scotland, and came to America in 1848. The first Carnegie Library was built in Dunfermline in 1881, and library-building continued till 1917, when there were 1946 Carnegie Libraries in America and 865 in other English-speaking countries, at a cost of more than \$60,000,000. But the benefactions which chiefly concern the organ world were Mr. Carnegie's gifts to churches for the purchase of organs. In providing funds to build libraries he invariably made sure the libraries would be properly maintained; in providing organs for churches he adopted the plan of paying half the cost, requiring the church to raise the other half.

We are indebted to Mr. Glenn I. Tucker of the Centenary Committee of the Carnegie Corporation for some interesting data. Says Mr. Tucker:

"Mr. Carnegie always took the position that the make of organ to be chosen did not concern him. His purpose was to help local church organizations to carry through whatever plans they had in mind, just so they were reasonable. In this way many varieties of organs, always chosen by those who would enjoy their use, were installed with the assistance of Andrew Carnegie's benefactions."

Says Mr. Burton J. Hendrick in his book, *The Benefactions of Andrew Carnegie*:

"His belief in the humanizing power of music led to one of Carnegie's most characteristic benefactions. Above all musical instruments he esteemed the organ; every morning, both in his New York home and in Skibo Castle, he was awakened by its strains. In religion Carnegie was open-minded and modern; he set small store by creeds, but the spiritual aspects of existence were

always part of his conscious life. The effect of organ music, in arousing the deeper nature of man, he regarded as almost more important than the pulpit. At an early time, therefore, the organ gifts began. These benefactions, usually made to churches, became popular at once, so much so that it was necessary to reduce the organ gifts, like gifts of library buildings, to a system. Any religious organization that answered satisfactorily certain simple questions, and agreed to pay half the cost of an organ, could obtain the other half from Andrew Carnegie. At the time of Carnegie's death more than \$6,000,000. had been distributed in this way, of which \$3,600,000. had been spent in the United States. Every Sunday 7,689 Carnegie organs were discoursing music—to the great advantage, clergymen reported, of church attendance, for this new charm immediately enhanced the popularity of the exercises. No sectarian bounds were placed on this manifestation of 'sweetness and light.' All the Protestant denominations, scores of Roman Catholic churches, Jewish synagogues, Christian Science edifices and other churches now have organs installed in this way."

Mr. Tucker and the Carnegie Centenary Committee furnish the following quotations from *Music in Everyday Life*, by Mr. Eric Clarke, published this year and copyrighted by W. W. Norton & Co., New York:

"It is well known how he fostered public libraries so that everyone else might find free access to books. But it is not so generally known that, at about the same time, he conceived the plan of helping to give organs to churches, and embarked upon a program which carried increased opportunity for good music all over the English-speaking world. Few people are aware that this unobtrusive benefaction, carried forward during an entire generation, enriched more than 4000 churches in the United States alone. Similar gifts, distributed through the countries of the British Empire, finally brought the grand total to 8182 organs. By this program alone, Carnegie, perhaps without realizing it, personally undertook for music the largest tangible benefaction it has ever received from an individual.

"Except when at home in Scotland and for the brief period in Pittsburgh, Carnegie was never a regular church-goer. Yet he was always very fond of the organ and he knew the value of music to humanity in its moods of devotion. To him, himself, the appeal of music was expressed in the quotation from Confucius which he often repeated: 'Music, sacred tongue of God, I hear thee calling and I come.' With Carnegie, listening to music largely took the place of church attendance, an attitude justified in another of his favorite quotations from Confucius: 'All worship being intended for the true God, howsoever addressed, reached and is accepted by Him.' But Carnegie's determination to make available to the church-going public a musical means of heightening its religious feeling shows that he did not measure the world by his own shadow. Here again is another milestone in his progress as a philanthropist. Whoever would force culture on mankind is rightly doomed to disappointment; even a horse may justly refuse to drink the water to which it has been led; with human beings it is wiser to provide the water and let them make their own way to it, keep it sweet and, if they wish, enlarge the supply. Carnegie with these organs, just as with his libraries, acted on this principle. Churches should have good music; even those with bleating harmoniums deserved organs.

"Even more significant, indeed, in the gift of these organs, was Carnegie's conception of music as for the public in general. With the scholar in music—with the

attitude of the professional—he had no concern. Indeed his interest in music was closely akin to his interest in libraries, where with perfect consistency he could grant free library buildings to municipalities wholesale, and yet refuse his aged friend Gladstone's appeal for the Bodleian because it was merely a scholars' library. To Carnegie it was not organs for the few but organs for the many. Rich or poor, cultured or ignorant, there is in everybody the seeds of musical enjoyment and understanding, and Carnegie's devotion to this aspect of music, rather than to any program for musical devotees, sets him apart as a real philanthropist in music. Had he been so inclined he might logically have paralleled for music his more particular gifts to colleges and universities, for he was interested in promoting the arts and sciences, and music was already then gaining a definite position in institutions of higher learning. But he preferred not to.

"The gift of all these organs involved in the end over six and three-quarter million dollars. Two-thirds of this sum had already been paid by Andrew Carnegie personally before his successors, the Carnegie Corporation of New York and the Carnegie United Kingdom Trust, undertook to complete the program. By 1917 it was clear that the chief purpose had been accomplished. Harmoniums were things of the past; organ tones were so well established in the public ear that people would scarcely consider building a church without providing money for an organ. Indeed the motion-picture exhibitors in their effort to capture the great public had found it expedient to introduce organs in every picture palace, and there began that decade of rivalry during which large theater organs were succeeded by larger organs, while churches, to meet this competition, built around their organs whatever musical attractions they could. Another of Carnegie's programs was ended."

Mr. Clarke's statements thus substantiate the quotation ascribed to Mr. Carnegie, that whereas he could not always believe everything the sermon said, he could believe all the organ said in the services. T.A.O. suggests that every organist playing an organ secured with the assistance of Mr. Carnegie's funds, celebrate the Carnegie anniversary by a special service on Sunday evening, Nov. 24.



—RIESBERG COURSE—

Summer courses are frequent enough nowadays in the various phases of the church-organist's work; now we have a special ten-weeks' course in service-playing, given during the winter season at the registrant's convenience, by Frederick W. Riesberg whose name is known throughout the east and whose experiences as organist of various denominations in New York City fit him practically for his interesting task. "Preparing students for practical church-organ performance," says Mr. Riesberg, "is quite distinct from concert- and recital-playing. The special course is based on a lifelong experience in churches of various denominations." In addition to church experience, Mr. Riesberg has also been organist of synagogues in New York and Newark. As a recitalist, he was among those playing at the Pan-American, St. Louis, and Sesquicentennial expositions. His special course this winter is backed by unusual facilities for practise in heated quarters.

—ONE READER'S WISH—

"I wish that some one of the staff could write an editorial that would prick the consciences of church musicians. If they have any conscience how can they possibly be satisfied with such bad performances of worse music? Much music that I have heard in church is not worthy a place in the service."

B I G G S

TRANSCONTINENTAL TOUR, FEBRUARY-MARCH, 1936

BOSTON—Clear incision; stimulating playing . . . sonorous . . . songful . . . sharply etched. **MONTREAL**—A fine Bach player . . . the program executed in a masterly fashion. Unusually good program . . . splendid playing of Bach. **HAMILTON, Ontario**—Noted organist reveals genius . . . charms hearers in recital . . . profound rhythmic sense and poetic feeling. **FORT WORTH**—Stirring organ program given . . . a mas.erly performance which may go down among the concert traditions of the city. **TORONTO**—Has an immense technical equipment . . . extreme virtuosity.



LOCKWOOD

TOURING EAST — MIDDLE-WEST — SOUTH THROUGHOUT SEASON

CHICAGO—Achieved gorgeous effect in Karg-Elert. **WASHINGTON**—Superlative taste . . . astounding mastery. **HARTFORD**—Technique flawless . . . musicianship difficult to surpass. **SAN ANTONIO**—Great depth of feeling . . . sensitiveness . . . gave her audience something it will remember. **NEW ORLEANS**—Distinguished for her clarity of execution and registration. **PORTLAND**— . . . made the organ sing and thunder as seldom before. **LONDON, Ont.**—Charlotte Lockwood Stirs Audience . . . a musician of power and eloquence.

F O X

TRANSCONTINENTAL TOUR, JANUARY-FEBRUARY, 1936

NEW YORK— . . . one of America's prides . . . Possesses mastery of his complicated instrument which verges on the phenomenal . . . formidable technique . . . musical qualities equally astounding. **CHICAGO**— . . . possessing a phenomenal handicraft plus a sense of the dramatic. **ATLANTA**—He molds every phrase to a perfection that defies description. **BALTIMORE**— . . . keen feeling for color.



P O I S T E R

TOURING PACIFIC COAST — SOUTH — MIDDLE-WEST IN DECEMBER

CORNELL UNIVERSITY— . . . a truly great organist. **CINCINNATI**— . . . one of the most interesting artists that have ever played before the Guild. **COLUMBUS, Ohio**— . . . thrilled a musical and discriminating audience. **HOLLAND, Mich.**— . . . held audience in rapt attention. **CLEVELAND**—Chorale was a gem of sheer loveliness in his hands. **LOS ANGELES**— . . . was called to the stage time and time again.

CONCERT MANAGEMENT — BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK CITY

—NOTICE—

INASMUCH as the uninformed may be tempted to buy imitation-organs in the belief that they are buying organs;

And since in the minds of all cultured people everywhere there is primarily only one kind of a music instrument that can be properly called organ;

And because that one and only true organ has been known and developed through many centuries as a music instrument producing its tones from wind-blown pipes;

It has been considered to the best interests of truth, fair play, accuracy, and the artistic welfare of the entire world of the organ to resist any and all attempts to appropriate that ancient, honorable, and well-established name for any other development or invention—even though in adopting that policy these pages have found it necessary to withhold cooperation with firms producing music instruments that on their own merits but without any claim to being an organ would be welcomed to the world of the organ and organ music which we endeavor to faithfully serve.

—ORGAN INTERESTS INC.,
Publishers of THE AMERICAN ORGANIST.



—Q. & A.: ELECTRIC ORGANS—

"Reconstruction of the Catholic Church here is about completed; it burned last April. It will have about 400 seats. I am interested in a possible organ which I have reason to feel can be assembled at low cost, possibly through the medium of the great strides in radio amplification. Feeling radio has made great strides and produced better results for a fraction of the costs, I have hopes such might work out; your comments will be awaited with pleasure."

Organists have been entirely successful and have had a lot of fun in securing discarded parts and, supplemented by a few purchases, assembling an organ for their homes. In these cases the 'builder' is the owner and the player; he is always there to service the job, and

he knows every detail of it. But we have never heard of a church's having done it, nor would it be advisable for them to try. Satisfactory tonal and mechanical results would be exceedingly difficult. In many instances where even expert servicemen have undertaken the duties of an organ-builder, the results have not been satisfactory. Each man to his own job. Damage is always done when someone attempts to do the other fellow's work and assigns himself a task he has never been equipped to perform.

Organs do not cost very much, when we consider their years of usefulness; certainly less costly than automobiles. By far the best plan is the age-old method of having an established builder plan and execute the whole work. If money is not available for the complete organ, install such as funds will pay for, request the credit terms provided by latest agreement of the builders' association, and wait for later years to finish the rest of the pipework. Those terms are: 10% cash, 20% on completion of the organ in the factory, and the remainder "in cash or negotiable promissory notes maturing within one to three years."

As to radio, it certainly has made remarkable strides. But synthetic tone will probably never be any more satisfactory for steady diet than synthetic food. Explorers use synthetic food in emergencies and it is splendid; but only in emergencies, not 365 days a year. The very finest of electrotones, tonally, is no doubt the Rangertone; its inventor is an organist as well as one of the world's foremost radio engineers, and even he himself knows that electrotones cannot offer anything in the way of an economical substitute for an ordinary every-day church organ.

There is no short-cut to anything worth while. And organs are distinctly worth-while objects that last for decades if only they are properly built to begin with. It would be as difficult for a church to acquire an organ on the self-built plan as for a person to self-assemble an automobile.

Advance Programs

Recitals to be Played During the
Coming Month

At last another of T.A.O.'s ambitions seems to have been realized and we reach the stage of advancement where our best recitalists have their programs planned so well in advance that our program-columns need no longer depend upon programs of the past but can give T.A.O. readers double service by representing programs of the future which readers within traveling distance may attend if they so desire. We hope our recitalists will continue this good work so that out-of-date programs need never again be used in our program columns.—Ed.

...Harry C. BANKS

...M. E. Church, Wayne, Pa.

...Moller Dedication Series

...Nov. 24, 8:00

Bach, Con. 2: Allegro

Christ lay in bonds

Fugue Gm

Stoughton, Dreams

Karg-Elert, Legend

Ravel, Pavane

Debussy, Ballet

Trad., Londonderry Air

Bingham, Florentine Chimes

Rachmaninoff, Serenade

Banks, 2 Chorale Improvisations

...E. Power BIGGS

...Harvard University Chapel

...Nov. 12, 8:15

Bach, Prelude Em

Sonata 1

Fugue Gm

Sonata 2

Handel, Concerto Gm

Bach, Sonata 3

Toccata and Fugue Dm

...Nov. 19, 8:15

Bach, In Three is Joy

Sonata 4

Prelude and Fugue Em

Sonata 5

Handel, Concerto F

Bach, Sonata 6

Passacaglia

...Eaton Auditorium, Toronto

...Nov. 23, 3:00

Handel, Concerto F

Saint-Saens, Fantasia Ef

Dupre, Noel Variations

Bach, Toccata and Fugue Dm

Reubke, 94th Psalm Sonata

...Palmer CHRISTIAN

...On tour: Nov. 4, 8:15, Louisiana

State University, Baton Rouge;

Nov. 7, 8:15, Duke University, Dur-

ham; Nov. 10, 4:00, N. J. Women's

College, New Brunswick.

Marcello, Psalm 19

Corelli, Prelude

Bach, Prelude and Fugue Bm

Elgar, Son. G: 2 Mvts.

Widor, 6: Intermezzo

Franck, Fantaisie A

Saint-Saens, Prelude E

DeLamar-ter-ms., Fountain

Miller, O Zion

Andriessen, Toccata

...Dudley Warner FITCH

...St. Paul's Cathed., Los Angeles

...Nov. 25, 8:15

Borowski-j, Son. 1:

Allegro; Andante.

Handel, Water Music: Allegro

Bach, God's Time is Best

Russell-j, Bells of St. Anne

Wolstenholme, Allegretto

Wagner, Evening Star Song

Dubois, Grand Chorus Bf

...Robert GRISWOLD

...Second Presb., New York

...Nov. 14, 8:15

Bach, Concerto 4
O man bewail
Lord God now open wide
Franck, Chorale E
Jongen, Chant de Mai
Sowerby, Requiescat in Pace
Widor, 6: Cantabile
Bingham, Roulade
Mulet, Carillon-Sortie

Mr. Griswold is one of the star pupils of Hugh Porter, organist of the Second Presbyterian.

...Miss Carol HAEUSSLER
...Ch. of Neighbor, Brooklyn
...Nov. 17, 4:00

Bach, Prelude G

Adagio

Jongen, Priere

Boellmann, Dialogue

Ronde Francaise

Guilmant, Meditation 2

Nevin, Will o' the Wisp

Bonnet, Concert Variations

Miss Haeussler is the first (alphabetically) of three pupils of Winslow Cheney in recitals in Mr. Cheney's church; Nov. 10 Miss Janet Kirner will play, and Nov. 24 Miss Elizabeth Wright.

...Wallace D. HEATON

...Cham. Memorial, Rutledge, Pa.

...Nov. 29, 8:00

Wagner, Pilgrims Chorus

Grieg, Ase's Death

Elegiac Melody

Korsakov, Song of India

Brahms, Es ist ein' Ros'

Dvorak, New World Largo

Massenet, Angelus

Thais Meditation

Maitland, Grand Choeur in C

Mr. Heaton is giving nine recitals this season, one each month.

...Edwin Arthur KRAFT

...Trinity Cathedral, Cleveland

...Nov. 4, 8:15

Bach, Prelude and Fugue G

Reger, Jesus meine Zuversicht

Sowerby, Comes Autumn Time

Bizet, l'Arlesienne Adagietto

Mulet, Carillon-Sortie

Wagner, Valkyrie Fire Magic

Pierne, Serenade

Kramer, Eklog

Widor, Toccata

...Lake Erie College, Painesville

...Nov. 17, 8:15

Bach, Prelude and Fugue Am

Reger, Jesus meine Zuversicht

Franck, Andantino

Reuchsel, Son. 2: Allegro

Pierne, Serenade

Maquaire, 1: Allegro

Saint-Saens, Swan

Edmundson, Humoresque Fantast.

Kramer, Eklog

Widor, 5: Toccata

...Dr. Rollo F. MAITLAND

...Methodist, Wayne, Pa.

...Moller Dedication Series

...Nov. 10, 8:00

Bonnet, Variations

Whitlock, Folk Tune

Bach, Fugue D

Wolstenholme, Barcarolle

Franck, Chorale 3

Dethier-j, The Brook

Russell-j, Bells of St. Anne

Parker, Son.: Allegretto

Martin, Evensong

Hymntune improvisation

...Alexander McCURDY

...Methodist, Wayne, Pa.

...Moller Dedication Series

...Nov. 17, 8:00

Schumann, Sketches Fm and Df

Bach, Hark a Voice Saith

Christ lay in Bonds

Stebbins, In Summer

Vierne, Scherzetto

Divertissement

Massenet, Angelus

Maleingreau, Praetorium Tumult

Brahms, Rose Breaks into Bloom

Bonnet, Romance sans Paroles

Sabin, Bouree D

...Claude L. MURPHREE

...University of Florida

...Nov. 3, 4:00

Bach, Prelude and Fugue Am

Bingham, Harmonies of Florence

Franck, Chorale E

Widor, 4: Scherzo

Stoughton, Ithar

Dupre, Noel Variations

BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

CHENEY

HEAD OF ORGAN DEPARTMENT—MANNES SCHOOL OF MUSIC, NEW YORK

WINS OVATIONS IN CONCERT TOUR

NEW YORK: The audience crowded the Church of St. Mary the Virgin. Mr. Cheney is one of the elect of his generation of organists. The performance of each number was an accomplishment of artistic finish, invested with vitality and warmth.

NEW YORK: The auditorium was packed for Mr. Winslow Cheney's program . . . was a great example of rhythmic precision, and in addition it covered virtually the whole range of Bach's compositions.

NEW YORK: With faultless execution, well-controlled rhythm and carefully planned registration, playing with an assurance that gave his hearers at once a sense of security. There was artistic shading . . . plenty of variety in tone color and well timed changes in tempo . . . richness and beauty.

CHICAGO: Cheney's pedal work was extraordinary. All the majestic loveliness of the adagio was brought out, and in the fugue he reached a thunderous climax.

CHICAGO: Winslow Cheney's reputation naturally preceded him to Chicago by many moons . . . And Mr. Cheney well sustained his reputation before an audience which was unusually large and whose expectations were fully met.

CHICAGO: From the beginning to the end the large audience listened attentively and admiringly to one of the foremost organists that has been brought here.

SALT LAKE CITY: Before one of the largest audiences that has heard a Tabernacle organ recital in many a day, Winslow Cheney, recognized as an authority on Bach, proved his right of possession to the reputation that has preceded him. In a royal manner, he proceeded to give an illuminating interpretation of the great master's works. The ponderous chords supporting the massive architecture of the structure, the runs forming the fret-work of the Gothic cathedral, rose out of silence to curve against the heavens a noble and inspiring picture.

OGDEN, Utah: Before a crowd which taxed the capacity of Ogden tabernacle, he gave brilliant and masterful interpretations . . . Unstinted applause greeted the master musician at each number, and at the end of the recital the audience was loath to leave.

SHERIDAN, Wyoming: Cheney Concert Here Attended by Throngs [headline]. Hundreds enjoyed one of the rarest evenings of music the city has ever known.



CONCERT MANAGEMENT BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK

...Nov. 17, 4:00
Dunn, Negro Themes Overture
Shure-j, Cypress Groves
Cloud on Sinai
Franck, Fantasy C
Yon, Italian Rhapsody
Demarest-h, Pastoral Suite
Both recitals will be broadcast over WRUF, 830 k.c. The organ is a 4-72 Skinner.

...Arthur W. QUIMBY
...Museum of Art, Cleveland
...Nov. 3, 10, 17, 24, 5:15
Marcello, Psalm 19
Bach, We Thank Thee O God
Corelli, Preludio
Albeniz, Berceuse
Franck, Toccata Gothique
...Nov. 6, 8:15
Marcello, Psalm 19
Bach, We Thank Thee O God
Corelli, Preludio
Schumann, Fugue on Bach
Albeniz, Berceuse
Franck, Pastorale
Boellmann, Toccata Gothique
...Albert RIEMENSCHNEIDER
...Baldwin Wallace Conservatory
...Nov. 3, 4:00
Bach, Fantasia and Fugue Gm
Sleepers Wake
Mendelssohn's Sonata 1
Reger, 5 short Organ Chorales
Sowerby, Comes Autumn Time

Mr. Riemschneider's six recitals this season will feature the six Sonatas of Mendelssohn and the complete set of Thirty Short Organ Chorales in Reger's Op. 135.

...Stanley E. SAXTON
...Skidmore College
...Nov. 4, 5:15, *Franck Program*
Chorale E
Prelude-Fugue-Variations
Cantabile
Fantaisie Fs
Finale Bf
...Nov. 18, 5:15, *Franck Program*
Chorale Bm
Pastorale
Grande Piece Symphonique
...George L. SCOTT
...KMOX, 1090 k.c., 50,000 w.
...Nov. 4, 10:20 p.m., c.s.t.
Wagner, Tristan: Liebestod
Humphrey, Nocturne
Widor, 6: Allegro
...Nov. 11, 10:20 p.m., c.s.t.
Yon-j, Hymn of Glory
Bach, Fantasia and Fugue Gm
Widor, 5: Toccata
...Dr. Henry F. SEIBERT
...Trinity Lutheran, New York
...Nov. 3, 4:00
Mendelssohn's Sonata 1
Wagner, Parsifal March
Reger, Gloria in Excelsis
Bach, It is now certainly
Bingham, Twilight at Fiesole
Yon, Pedal Study No. 1

...Herbert Ralph WARD
...St. Paul's Chapel, New York
...Nov. 19, 1:00
Boyce, Allegretto Expressivo
Bach, Canzona Dm
Arne, Con. 3: Allegro
Grace, University Reverie
Franck, Piece Heroique
...Nov. 26, 1:00
Brahms, Savior of my Heart
d'Albert, Allemande
Bedell, Cantilene
Handel, Allegro Moderato
Bach, Prelude and Fugue Gm
...Thomas H. WEBBER
...Stambaugh Audit., Youngstown
...Nov. 17, 3:30
Handel, Con. 4: Allegro
Corelli, Sarabande
Clokey, Pastorale
Jepson, Toccata
Bizet, l'Arlesienne:
Intermezzo; Minuetto;
Adagietto; Farandole.
Seder, San Miguel Chapel
Beethoven, Moonlight Adagio
Edmundson-j, Chartreuse
Sowerby, Pageant

This is Mr. Webber's fourth season of recitals on the Skinner in Stambaugh; programs are given the third Sunday of each month.

...Julian R. WILLIAMS
...St. Stephen's, Sewickley, Pa.
...Nov. 11, 8:00
Gaul, Chant for Dead Heroes
Bach, Sinfonia F
Vierne, Divertissement
Sowerby, Requiescat in Pace
Corelli's Suite F
Debussy, Little Shepherd
Karg-Elert, Bouree et Musette
Edmundson-j, In Modum Antiquum
Brahms, Adorn Thyself
Mulet, Tu es Pera
...Nov. 25, 8:00
Mozart, Fantasia Fm
Franck, Grand Piece: Andante
Bingham, Roulade
Edmundson, Imagery in Tableaux
Stravinsky, Ronde des Princesses
Vierne's Second

These are the middle two of a series of four recitals by Mr. Williams, Oct. 28 to Dec. 9. The organ is a 3-40 Austin installed in 1915.

...Robert J. WINTERBOTTOM
...St. Paul's Chapel, New York
...Nov. 12, 1:00
Bach, Fantasia Cm
Henselt, Ave Maria
Handel's Concerto 5
Mendelssohn, Spring Song
Widor, 5: Toccata
...Southwestern Organ Club
...Winfield, Kan.
...Moorhead residence, Nov. 11
...Organ-Piano Duet Program
Sowerby, Medieval Poem
True, Pagan Temple Moonlight

Guilmant, Priere
Saint-Saens, Swan
Stoughton, Dreams
Demarest, Rhapsody

Mrs. Moorhead has a 2m Estey in her residence; ten club members will participate.



Events Forecast

...NOVEMBER...

Alfred, N. Y.: 17, 8:15, Alfred University, Palmer Christian recital.
Ann Arbor, University of Michigan: 24, 4:15, Palmer Christian recital.

Great Neck, N. Y.: 11, 8:15, Hugh McAmis recital, All Saints' Parish Hall, new Moller organ, Armistice-Day program.

...DECEMBER...

Ann Arbor, University of Michigan: 1, 4:15, Palmer Christian recital.

Philadelphia, Pa.: 27-31, M.T.N. A. convention.

...WHK BROADCAST...

Nov. 5, 12, 19, and 26, at 4:00 p.m., e.s.t., Cleveland College of Western Reserve University broadcasts programs of chamber music, including organ in solo and ensemble by Melville Smith. The series will continue on Tuesdays in December at the same hour.

—YON TOUR—

Under LaBerge management, Pietro A. Yon gave his New York recital in Carnegie Hall Oct. 16 and left Oct. 22 for these engagements:

Oct. 24. In Canada
26. Spokane
29. Victoria
31. Vancouver
Nov. 3. Portland
11. Fort Worth
12. Oklahoma City
13. Wichita Falls
14. Denton, Tex.
15. San Antonio
18. New Orleans
20. Cincinnati

Dec. 10. Hershey, Pa.

—LOCKWOOD TOUR—

Charlotte Lockwood fills the following recital engagements during November, LaBerge management:

7. Worcester
14. London, Ont.
18. St. Louis
20. Rome, Ga.
21. Atlanta
22. Macon
23. Tallahassee
26. Pittsburgh, Pa.

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— G. O. S.—

The Guilman Organ School on Oct. 16 opened another new course, by Amy Ellerman on voice culture for organists and choirmasters; the course is open to outside registrants.

Several sets of seats for concerts of the Boston Symphony in Carnegie Hall have been donated to the School for the benefit of its students, by Mr. and Mrs. Philip Berolzheimer.

Carlos Newman, G.O.S. graduate, recently competed for and won the Associateship in Trinity College of London.

Sumner Jackson, post-graduate, has been appointed to Plymouth Church of the Pilgrims, Brooklyn.

Dr. Wm. C. Carl returned from his annual summer abroad on Sept. 21 and addressed the school and Alumni Oct. 15 on European Music Festivals.

—NEW YORK—

The Skinner organ in Town Hall has been "completely overhauled and renovated by the Aeolian-Skinner Organ Co. under the personal direction of G. Donald Harrison." The operations included replacing the old English Horn with a new one, the installation of "a new cable containing 560 wires, cleaning all con-

tacts in the console, removing and cleaning practically every pipe, re-setting the temperament, and a thorough tone-regulation. Three sets of reeds were sent to the factory to be revoiced and repaired." In the good old days the Town Hall organ was used for paid-admission recitals by such men as Richard Keys Biggs, Lynnwood Farnam, and Pietro A. Yon.

—DR. ALFRED G. ROBYN—

organist and composer died in St. Luke's Hospital, New York, Oct. 18 after an appendicitis operation. He was born April 29, 1860, in St. Louis and was known chiefly as the composer of light operas though he had also to his credit a symphony, several oratorios, etc. etc. He is survived by his widow and two sons.

—OTTO STRACK—

president of Midmer-Losh Inc. died Oct. 10. While the results of his labors in the world of organ-building stand in all parts of the country, the greatest of his instruments, the one whose erection he "followed carefully from the very beginning until its completion," is that in Convention Hall, Atlantic City; "the broad and vast knowledge which he brought as an architect and engineer

was no small part in the success of the work." When but 18 years old, Mr. Strack built an organ for himself, an instrument that had the novelty of using a 7-octave keyboard and combining organ, piano, and harmonium.

—A GOOD IDEA—

John Gridley, whose unusual all-Bach recital last season was reported in these pages, is now sending regular circulars to a select mailing-list, announcing special organ numbers to be played and furnishing a return-envelope for request-numbers and suggestions.

—ACHIEVEMENT—

The "crowning achievement" in organ-building, says Punch in a clever cartoon picturing a magnificent organ, is that the organist "can even imitate a mosquito on it."

—MISS VIRGINIA STAFF—

has been appointed assistant organist at Lake Erie College.

—LOCKWOOD—

Charlotte Lockwood and John Stuart Garden were married Oct. 20. Mrs. Garden is organist of Crescent Avenue Presbyterian, Plainfield, N. J., and undoubtedly ranks as the world's foremost woman concert organist.

BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

CHRISTIAN

HEAD OF ORGAN DEPARTMENT, UNIVERSITY OF MICHIGAN, ANN ARBOR

THIRD TRANSCONTINENTAL TOUR, JANUARY-FEBRUARY, 1936

RECOGNIZED AS ONE OF THE WORLD'S LEADING ORGANISTS

A FEW TYPICAL QUOTATIONS:

NEW YORK (Telegram): *A capacity audience showed its enjoyment of the recital by much applause.*

CHICAGO (Evening American): *... one of America's finest musicians, one of the great organists of today, one of the most important musical figures in America.*

CINCINNATI (Enquirer): [Cincinnati Orchestra] *Mr. Christian's performance aroused the audience to a high pitch of enthusiasm.*

DETROIT (News): [Detroit Symphony Orchestra] *... one of the foremost organists.*

ST. PAUL (Pioneer Press): *It is hard to keep from an overdrift of adjectives after such a program as Palmer Christian gave on Sunday afternoon.*

ROCHESTER, N. Y. (Herald): *One of the greatest masters of the instrument ever heard in this city.*

LOS ANGELES (Evening Express): *Palmer Christian is an organ master.*

DAYTON, Ohio (Daily News): *Mr. Christian held his audience as if under a spell.*

TUCSON (Citizen): *Enthusiasm for the artistic recital seemed boundless.*

MONTREAL (Star): *Mr. Christian is an exceptionally fine player.*

VICTORIA, B. C. (Times): *His technique is perfect, his musical proportions full, complete and instructive.*



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MR. CLAUDE L. MURPHREE
organist of the University of Florida since 1925, where he plays a 4-72 Skinner installed that year. Mr. Murphree, native of Gadsden, Ala., graduated from the University of Florida in 1928 with the A.B. degree; studied organ with Edwin Arthur Kraft, Marcel Dupre, and Dr. William C. Carl at the Guilman Organ School in New York where he successfully prepared for the F. A.G.O. certificate. In 1930 he was a member of the Riemenschneider party in Paris for work with Dupre.

In addition to his work as University organist, he is staff organist of radio station WRUF, appointed in 1928 when the station was opened; and organist of the First Baptist, Gainesville, Fla., where he plays a 3-45 Wurlitzer unified from 14 ranks and installed in 1924 when his appointment began; his choir is a mixed chorus of 22 voices.

Mr. Murphree's first position was with the First Baptist, Gadsden, Ala., in 1922; he remained there two years, adding theater work the sec-

ond year, and then went to his present positions.

At the University he gives formal recitals on alternate Sundays through the season, with weekly recitals through the eight-weeks summer terms. The Sunday programs are broadcast over WRUF, 830 k., 5000 w., from 3:00 to 4:00 p.m., e.s.t. Weekday recital programs are scheduled for October and November on Mondays and Tuesdays.

Mr. Murphree is still a bachelor, his hobby is the theater and he has taken part in the productions of the Little Theater in Gainesville, of which he is an active member. In addition to his official recitals in Gainesville he plays in many other cities throughout the south; a representative program is the following, given Sept. 17 in St. Paul's P. E., Selma, Ala., on an Austin:

Franck, Chorale Am
Edmundson-j, Easter Springsong
Weaver-j, Squirrel
Kreisler, Caprice Viennois
Bach, Prelude and Fugue Am
Lemare, Swing Low
Widor, 4: Scherzo
Seder, Chapel of San Miguel
Korsakov, Bumble-Bee
Nevin, Sylvan Idyll
Bonnet, Concert Variations

Sept. 22 Mr. Murphree dedicated a 2m Wurlitzer in the First Presbyterian, Gainesville. Earlier in the month he gave a recital in Selma, Ala., and was requested to play for the school children the next morning, which he did at 10:00 a.m. in a half-hour program for 600 seniors, followed by another program of different selections for some 700 juniors, the pupils having been sent over from the schools by the superintendent who had made the request.

Later this season he goes to Atlanta to give a recital for Mrs. Bonita Crowe on her new Wicks miniature installed this summer.



...Dr. David McK. WILLIAMS
...St. Bartholomew's, New York
...October Services
*Service Ef, C. H. Lloyd
I am Alpha, Gounod
**Magnificat Bf, Willan
Elijah Part 1, Mendelssohn
Mulet, Carillon Sortie
*Benedictus es Domine, Sowerby
Jubilate Deo, Strickland
As waves of a storm-swept, Haydn
**Magnificat E, Clarke
Elijah Part 2, Mendelssohn
Widor, 4: Adagio; Finale.
*Benedictus es Domine, Richards
Jubilate Deo, Ireland
I bind unto myself, Burke
**Magnificat, Sowerby
Elijah Part 3, Mendelssohn
Bach, Toccata and Fugue Dm
*Te Deum, Holst
Jubilate, Parker
Whatsoever is born, Davies
**Nunc Dimittis Af, Williams
Elijah Part 4, Mendelssohn
Franck, Piece Heroique

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A reader wants to know the name of any firm, here or abroad, manufacturing steel reeds for organs.

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—DUNCKLEE—

Henry Hall Duncklee celebrated his 35th anniversary with West End Collegiate, New York, Oct. 13, which also marked his 60th anniversary as a church organist.

The anniversary program:

Johnston-j, Autumn
I am the way, Ward
Let not your heart, Dickey
Borch, Meditation
Bossi, Elevation

Mr. Duncklee's choir (quartet of soloists) has made West End famous for its afternoon musicales. The Newark Evening News celebrated his 60th anniversary in a two-column article.

—MILLIGAN CELEBRATION—

"A service in recognition of the completion by Dr. Harold Vincent Milligan of 20 years" with Riverside Church, New York, was held Oct. 13, the following organists with their choirs participating: Jessie Craig Adam, Seth Bingham, Dr. Wm. C. Carl, Charles H. Doersam, Willard Irving Nevins, Morris W. Watkins, R. Huntington Woodman. The music:

Franck, Piece Heroique
Cherubic Hymn, Gretchaninoff
How lovely, Brahms
Elijah selections, Mendelssohn

Dr. Walter Damrosch made the

chief address of "appreciation on behalf of the world of music," and the president of the board of trustees represented the officers and congregation by presenting a scroll "in testimony of gratitude and appreciation."

—MRS. C. H. SWEEZY—

was tendered a reception Oct. 22 by the First Presbyterian, Middeltown, Conn., to mark her completion of 50 years as organist.

—VAN DUSEN NOTES—

Frank Van Dusen this season in addition to his work as head of the organ department of the American Conservatory and organist of the Elgin First Baptist, spends two days each week as guest-instructor of advanced organ pupils in Wheaton College.

Wilbur Held, Van Dusen pupil and S.A.M. contest winner, is temporarily engaged as organist of the People's Church, Chicago.

Mrs. Hazel Martin, Van Dusen pupil, has been appointed to Campbell Park Presbyterian, Chicago.

Dr. Edward Eigenschenk, under Van Dusen management, will play all the Handel organ concertos and all important Karg-Elert works for the Van Dusen Club. His concert tours in the western district are now being managed by M. F. Sheridan

of Seattle, in cooperation with Mr. Van Dusen. A western tour will be made during November, with the south and northwest covered in February and March.

—ALFRED G. KILGEN—

and his wife were injured early in October when their car going at high speed on one of Illinois' finest highways got out of control because of the sudden and unexplained opening of one of the rear doors. The combination of high speed and a strong wind made it impossible to hold the car to the road. The car emerged a total wreck, but the Kilgens after some days in a hospital are recovering miraculously with no bones broken. Safety-glass probably saved Mrs. Kilgen's life. Some day car manufacturers will learn to hinge all doors on the front so that accidents like this will not happen.

—MSS. REVISION—

Wm. A. Goldsworthy, one of our composers whose manuscripts have always been the more favorably received by publishers because of the excellent form in which they have been submitted, is now offering composers the advantages of his experiences in editing and criticizing manuscripts preparatory to the delicate operation of submitting them to prospective publishers.

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NEW YORK (Courier): Fluency and technical mastery.

WASHINGTON (Star): One could truly marvel at his skill.

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ROCHESTER, N. Y.: Technical superiority . . . mastery of tone. PHILADELPHIA (Public Ledger): . . . displayed a magnificent technique.

CHICAGO (Diapason): Crystalline technique, repose and consummate taste . . .

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 Frescobaldi, Canzona
 Toccata per l'Elevazione
 Titelouze, Magnificat
 LeBegue, Une Vierge Pucelle
 Couperin, Kyrie
 Raison, Trio en Passacaille
 Clerambault, Suite Premier Ton
 ...Nov. 10, *Pre-Bach*
 Bull, King's Hunt
 Byrd, Pavanne
 Gibbons, A Toy
 Cosyn, Goldfinch
 Purcell, 100th Psalm Tune
 Scheidt, Cantilena Angelca
 Froberger, Ricercare
 Pachelbel, From Heaven High;
 Fugue; Toccata.
 Buxtehude, Choralprelude
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...Nov. 14, *Bach Program*

p. Chromatic Phantasie

4 Choralpreludes

v-p. Sonata in A

o. Passacaglia

...Nov. 24, *Bach Program*

o. Prelude and Fugue Em

o. Sonata Ef

p-o. Concerto Gm

v. Chaconne

o. Toccata F

Mr. Spelman uses assisting artists
 in each program; hour not named.

—A LIVE CHURCH—

Temple Baptist in Los Angeles is a modern church that realizes there is something more than a sermon required for a Sunday service; its organist, Dr. Ray Hastings, is mentioned in its newspaper advertisements along with the minister and sermon-topics.

—FERNANDO GERMANI—

and Miss Mimmetta Mancini have announced their betrothal in Rome. Mr. Germani, one of the world's great concert artists in spite of his youth, is well known in America through his recital tours under LaBerge management; he is now organist of the Augusteo Orchestra, head of the organ department of the Royal Conservatory and Academy of Music, Rome, and head of the organ department of the Chigiana Musical Academy, Sienna. Miss Mancini is a niece of the famous painter, Antonio Mancini.

—KILGEN NOTES—

Ballinger, Tex.: First Presbyterian installed a 2m Kilgen in October, in two chambers off the chancel.

Chickasha, Ok.: First Presbyterian has contracted for a 2m.

Green Castle, Ind.: First Christian has contracted for a 2m for December installation; it will have 12 ranks, a stop-tongue console, and be entirely expressive.

La Porte, Ind.: Trinity Lutheran has ordered a 2m to be installed in the chancel, with detached console.

Mundelein, Ill.: Santa Maria del Popolo Church installed one of the larger 'petit ensemble' Kilgens for dedication with the new building Sept. 22. The church, containing art-work of historic value brought from Rome, is a small but exact copy of the historic church of the same name in Rome; that church had been assigned to Cardinal Mundelein, since each Cardinal presides over a church in Rome, and later the Car-

dinal decided to erect an exact but small duplicate of it in his American diocese. Though located on the grounds of Mundelein Seminary, it is a parish church for the people of the village.

North Cambridge, Mass.: Immaculate Conception has contracted for a 2m Kilgen. It is to be a straight organ, designed by the Kilgen brothers, located in the choirloft in the rear, with a screen of Gothic design. This imposing new edifice is to be completed early next year.

Oklahoma City, Ok.: Radio station WKY in its new quarters in Skirvin Hotel Annex, where it oc-

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cupies an acre of floor-space, has ordered additions suggested by the Kilgen brothers to its 4m Kilgen, making it "one of the most elaborate organs" ever built by the Kilgens exclusively for radio use. The console, all-electric, will be mounted on a movable platform. It is planned to use the instrument for programs of organ music in addition to the usual broadcast programs of jazz.

St. Louis, Mo.: Holy Cross Church has ordered a 2m for installation in the rear gallery, with detached console; dedication planned

for December.

Stillwater, Ok.: A. & M. College has ordered one of the larger 'petit ensemble' Kilgens for use as a students' practise organ. A few years ago a 3m Kilgen was installed in the College auditorium.

Stillwater, Ok.: First Christian is adding several registers to its 3m Kilgen.

Tucson, Ariz.: St. Augustine's Cathedral has ordered a 2m, to the designs of the Kilgen brothers, for dedication in December; it will be housed in the choirloft behind a grille.

The Kilgen 'petit ensemble' recently announced to meet the requirements of those who needed an organ but had limited funds or space available, has been further improved. A newly developed silent blower is encased with the organ, and the instrument can now be moved as desired, with no alterations of any kind in the building. It requires a space about 6' square, and 7' 3" high. An instrument of this type, with proper console of accepted designed and measurements, makes not only a fine instrument for small chapels, but because it has genuine organ-tone it is a superior practise instrument for organists and their pupils. The instrument is genuine organ, there being no imitation equipment of any kind in it, such as harmonium reeds. Specification and voicing are quite optional, and in addition to its meeting the needs of the small studio, the new instrument has been satisfactorily scaled and voiced for such an event as the 'field mass' of 25,000 persons at Seton Hall College, where the music program was directed by Nicola A. Montani, Editor of the Catholic Choirmaster. Among recent sales of the 'petit ensemble' not elsewhere announced are:

Amityville, N. Y.: St. Martin's.
Bloomfield Hills, Mich.: Laymen's Retreat League.

Boulder, Col.: Howe Mortuary.
Chicago, Ill.: St. Lucy's R. C.
Colorado Springs, Col.: Decker & Son's Mortuary.

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1st of month, copies delivered to
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THE
AMERICAN
ORGANIST

—MRS. H. E. TALBOTT—

loyal supporter of the Westminster Choir and Westminster Choir School, died of heart trouble in Dayton, O., Oct. 2 at the age of 71. Herself a chorister, she was intensely interested in the unique methods and achievements of Dr. John Finley Williamson, and took that field as the object of her keenest pleasures in her expenditures of time and money. She was president of the board of trustees of the Westminster Choir School.

—BRAHMS CHORUS—

of Philadelphia has granted N. Lindsay Norden, its conductor for the past nine years, a Sabbatical year of absence, which he will devote to further research and the preparation of his book on A New Theory of Untempered Music.

—CHOIR IDEA—

George Lee Hamrick of the First Baptist, Atlanta, offers a new reason why organists should marry: he turned over to his wife the job of providing feature entertainment for a choir party, with the result that Mrs. Hamrick proposed and mimeographed the following list of jumbled words which the choristers were to unscramble in eight minutes—and none succeeded. Each word represents the letters of a music term well known. Time yourself and see how long it takes you. The scrambled words:

- | | |
|---------------|---------------|
| 1. Saignort | 9. Triabone |
| 2. Redepul | 10. Noter |
| 3. Goodylox | 11. Livoni |
| 4. Thamen | 12. Crusho |
| 5. Roytoffer | 13. Tanacat |
| 6. Pasonor | 14. Litecar |
| 7. Croontalt | 15. Larsehear |
| 8. Tequatetra | 16. Mean |

To make it easy we give you the tip that No. 16 is Amen.

—WESTMINSTER—

Westminster Choir School this year scores a record enrolment—largest in the School's history—and about half of the students will major in organ under Carl Weinrich, appointed last year to head the organ department.

—WICKS SALES—

St. Michael's Catholic Church, Flint, Mich., has replaced its 2m Wicks installed in 1921 with a 3-42, tone-regulated and finished by Joseph Weickhardt who recently joined the Wicks staff. The organ is on low pressure, with Tuba, Oboe, Horn, Cornopean, and Clarinet on 4"—and "most effective."

The new Wicks miniature sold under the name 'Fuga' scored these sales in a 30-day period:

Ann Arbor, Mich.: First Presb.
Cincinnati, O.: Redeemer Luth.
Decatur, Ind.: St. Mary's.
Hickman, Neb.: First Presb.
Hopkins, Minn.: Zion Lutheran.
Middlesboro, Ky.: R. M. Barry res.

Says the builder: "It is surprising how effectively the 'Fuga' takes care of churches seating as many as 500. A most interesting quality of tone is developed from the small-scaled Geigen Diapason. It provides an excellent foundation, at the same time contributing to a surprisingly powerful ensemble. The Salicional-Dulciana is an unusual rank, being neither a string nor a Dulciana, yet serving ideally for soft accompaniments."

When it is considered that this organ can be installed for \$1075. it does seem as though every organist should be able to own his own organ. And this is an organ, not a synthetic or imitation-organ; standard console in every particular.

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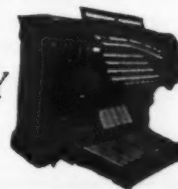
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